

LOST BOYS

by

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FIRST DRAFT

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BEGIN CREDITS

On screen is the beginning of Dracula (1931). Renfield's coach is going through a pass in the Carpathian Mountains of Transylvania.

WE SEE the backs of three people, a woman and two boys, as they excuse themselves to their seats. WENDY, MICHAEL AND JOHN.

WENDY

Excuse me.

JOHN

I told you, we were gonna be late, mom.

WENDY

What'd we miss?

THE AUDIENCE

Ssssssssh.

DISSOLVE TO

ON SCREEN

The armadillos crawling over one another, then Dracula makes his appearance. He comes down a flight of stairs, which are dripping with huge spider webs.

WENDY

Michael, it looks just like your room.

JOHN

Sssssh.

ON SCREEN

He announces to Renfield, "I am Dracula."

DISSOLVE TO

ON SCREEN

Renfield pricks his finger, and Dracula's more than interested. His interest fades, when Renfield's cross drops into frame.

DISSOLVE TO

ON SCREEN

Renfield tells this master, that they have arrived in England. He begins his famous laugh...THE AUDIENCE laughs along with him. They've seen this film before.

DISSOLVE TO

ON SCREEN

The non-appearance of Dracula in the mirrored lid of a cigarette box, as he chats with Mina and her father.

MICHAEL

Too cool.

JOHN

Way too cool.

DISSOLVE TO

ON SCREEN

Van Helsing informing Jonathan Harker that...

VAN HELSING

The strength of the vampire is that people will not believe in him.

DISSOLVE TO

ON SCREEN

Dracula advises Van Helsing to get out of town. Van Helsing prefers to stay and fight.

Dracula replies, that the one he's trying to save has his blood in her veins. Implying, that Mina may not want to be saved.

DISSOLVE TO

ON SCREEN

Van Helsing drives a stake through Dracula's heart, as Mina comes to her senses. She and Jonathan embrace.

Van Helsing informs them, that Dracula is dead, and they ascend the stairs from the abbey to the day light.

"THE END"

END CREDITS

INT. THE THEATRE - JUNE

The lights go on, and WE SEE that the theatre dates back to the era of picture palaces.

The AUDIENCE begins to file out.

ANGLE ON

THE ANDERSONS, WENDY, MICHAEL, AND JOHN, still in their seats. WENDY is thirty five, but she looks younger. In fact, she looks more like a kid than a mom. She's wearing jeans, a sweatshirt, and sneakers. MICHAEL is fourteen, and looks like he just stepped out of a Norman Rockwell painting. He even needs a haircut. JOHN is ten. He's wearing an E.C. "Vault Of Horror" t-shirt.

JOHN

Great movie, huh, mom?

WENDY

I like Dr. Zhivago better.

Michael begins humming Lara's theme in a mock mandolin manner.

WENDY

Cut it out, Michael.

JOHN

But don't you just love Renfield?

Michael does the Renfield laugh.

JOHN

He wasn't a real vampire, mom. You wanna know why?

WENDY

Why, John?

JOHN

'Cause he never took a human life.

John gives the Renfield laugh.

MICHAEL

You give me the creeps, John.

JOHN

And you give me the runs, Michael.

WENDY

And you've both just give me a reason to stand up and get out of here.

They stand and begin filing out of the theatre.

INT. THE LOBBY - CONTINUOUS

Ornate and Spanish. Posters in the lobby announce the summer film festival. The Santa Cruz Fox Presents, "Summer Chills - The Scariest Summer, YOU've Ever Had."

Wendy, Michael, and John thread their way through the lobby. It's still crowded with members of the audience, mostly TEENAGERS.

JOHN

Mom, can I see all the movies this summer?

WENDY

If you want.

JOHN

Great. I've been dying to see "They Eat Their Young."

WENDY

Except for "They Eat Their Young."

They pass groups of KIDS talking and fooling around. As they exit, they go by TWO BOYS around Michael's age. A nod from one, and THREE OTHER BOYS join them.

The gang of FIVE KIDS exit the Santa Cruz Fox in back of Wendy, Michael, and John.

EXT A RESIDENTIAL STREET - LATER

Wendy, Michael, and John are walking home.

JOHN

Mom, are you listening? This could save you life.

WENDY

Yes, I'm listening. Werewolves only come out at night, when there's a full moon. Ghouls, on the other hand, can munch down rotting flesh whenever they want.

JOHN

And vampires? This is important.

WENDY

Vampires are afraid of water, holy and regular, garlic and crosses. They can't go out during the day, and...

JOHN

And they have the strength of ten, and they do something with animals, I forget what.

EXT. ANOTHER STREET - LATER

The three are still walking.

WENDY

How could your whole summer be ruined? You just graduated this afternoon.

MICHAEL

Because I have to watch that little ghoul during the day.

JOHN

Michael, ghouls eat rotting flesh, which you would know, if you'd been listening. I don't.

WENDY

What would you do, if you were the mommy?

JOHN

I'd take money from dad.

MICHAEL

Yeah.

WENDY

I don't want to take money from your father.

JOHN

Can we still take money from him?

WENDY

Of course, he's your father.

MICHAEL

Then, why can't we spend the summer with him in Napa.

WENDY

You spent Christmas with him.

MICHAEL

That was a long time ago.

WENDY

That's what I told your father. But he said Brooke wasn't ready for the responsibility. So, Michael, I'm afraid you're elected to watch John during the day.

MICHAEL

Great. I'm a babysitter.

JOHN

I'm not a baby.

WENDY

Michael, when you say you'd like to be grown up, what do you think that means?

MICHAEL

Doing what ever I want.

WENDY

Well, it doesn't. Sometimes, it means doing what you have to do, but don't want to.

MICHAEL

Like you and dad splitting up?

WENDY

On the money.

MICHAEL

Yeah, I see what you mean.

A beat.

MICHAEL

You know, mom, it won't be so bad spending the summer with the...

JOHN

Don't say baby or ghoul.

They pass the group of five kids who followed them out of the theatre. The kids are horsing around, and one of them bumps into Wendy. He laughs and re-joins his friends.

WENDY

Michael, do you know those kids?

MICHAEL

I don't think so, they don't go to Portola.

JOHN

(with disdain)

Summer kids.

EXT. THE ANDERSON HOUSE - LATER

A two story California bungalow with an attached garage. A little rundown, but attractive.

Michael, Wendy, and John go inside, but THE CAMERA doesn't follow them.

The rest of the action is seen from outside the house, through the windows.

The lights go on in the kitchen. As THE CAMERA pushes in, a light goes on upstairs.

CAMERA POV

INT. THE KITCHEN - CONTINUOUS

Clean, old fashioned, and lived in. Beyond the kitchen, WE SEE the rec room. The windows are open, so we can hear the dialogue.

Wendy goes to the fridge, opens it, looks at the contents, then closes it. Michael is sitting at the kitchen table.

WENDY

How come there's never anything to eat in this house?

MICHAEL

When I say that, you say have a piece of fruit.

WENDY

Michael, I want to thank you for being such a sport about this summer.

MICHAEL

Yeah...Well...

WENDY

And I want to be a sport, too. How does this sound? After dinner, you get two hours to do whatever you want.

MICHAEL

What do you mean?

WENDY

I mean, John and I will do the dinner dishes, and you can go out and screw around...I mean goof around until about nine.

MICHAEL

Really!

WENDY

That, and a raise in allowance should put some fun back into your summer.

MICHAEL

Thanks, mom.

WE HEAR a loud thud on the ceiling, followed by another loud thud.

WENDY

Michael, what's he doing?

Another thud.

MICHAEL

I don't know.

Another thud.

WENDY

Go see.

Michael gets up and leaves the room.

THE CAMERA rises, still outside the house, to John's bedroom window.

CAMERA POV

INT. JOHN'S ROOM - CONTINUOUS

Comic books and monster magazines are stacked neatly around the room with "Do Not Touch" signs on the stacks. The posters on the walls include; "Star Wars," "E.T.," and a framed "American Werewolf In London" above the bed. Also on the walls are huge tracings of movie monsters, some with price tags attached. Next to his desk is a fish tank with the Nautilus from "20,000 Leagues Under the Sea" and a man in a diving helmet exhaling a stream of bubbles. A baby octopus floats in the tank. In the middle of the room is John's opaque projector.

NANOOK, John's one hundred and fifty pound malamute, lies on his bed.

John is taking bales of his comics off one of the stacks and dropping them on the floor, hence the thuds. He gets to the bottom bale, removes a comic, and puts it on his little desk. Michael enters.

MICHAEL

What are you doing?

JOHN

Who wants to know?

MICHAEL

Mom.

JOHN

Looking for a special comic. "Night Screams" number four.

MICHAEL

John, try to remember, the floor here is the ceiling in the kitchen.

John begins to wriggle his shoulders.

JOHN

Michael, could you scratch, where I can't reach?

MICHAEL

Sure.

He moves to his little brother and begins scratching his back.

JOHN
Higher...Lower...A little higher...
Left...There, ahhhhh.

MICHAEL
Better?

JOHN
Much.

Wendy appears at the door and watches her two little angels for a moment.

WENDY
It's so nice to see you two getting along.
They spring apart.

WENDY
Time for bed.

MICHAEL
Mom, it's summer vacation.

WENDY
Right. Stay up as long as you want.

JOHN
Are you tired, mom?

WENDY
Not really.

JOHN
Good. There's something I want to read to you.

WENDY
What?

John goes to his desk and picks up the comic.

JOHN
"Night Screams."

WENDY
You know, I don't like those comics, John.
They're gruesome.

JOHN
And very accurate. This could .

WENDY
 (cutting him off)
 I know, save my life. Okay, come on, you
 can read to me, while I wash my face.

They start to leave.

MICHAEL
 Mom...

She turns.

MICHAEL
 You're the best ever.

He turns out the light, and they all exit. WE HEAR
 whispering.

BOY (O.S.)
 Perfect.

SECOND BOY (O.S.)
 All of them?

FIRST BOY (O.S.)
 Not quite.

THIRD BOY (O.S.)
 I'm hungry.

CAMERA REVERSE

From inside John's room, we are looking out the window.
 There is movement out there, but it's indistinct.

THE CAMERA pushes closer, and WE SEE the gang of boys
 who followed them from the theatre.

They are hovering in the air outside of John's room, their
 razor sharp fangs glistening. On a signal from their
 leader, they fly off into the night.

INT. A LITTLE BOY'S BEDROOM - LATER

Baseball pennants, a big wheel, gremlin dolls, and
 bunkbeds.

In the bottom bunk, is a SEVEN YEAR OLD BOY. He's
 asleep. From outside, WE HEAR a cat meowing. The
 little boy hears it too, and he stirs, then he wakes.
 He crosses to the window and looks out in the yard.

BOY'S POV

His empty backyard. The cat keeps crying.

LITTLE BOY (O.S.)
Mr. T....Here kitty...Here, Mr. T.

The cat keeps on crying.

EXT. THE BACKYARD

The little boy climbing out his window. He stands for a moment, letting his eyes adjust to the darkness.

LITTLE BOY
Mr. T., come here....Here, boy.

The cat keeps crying, and the little boy begins to move to the sound.

It appears to be coming from his treehouse. He gets to the base of the tree and looks up.

LITTLE BOY'S POV

The treehouse, looming directly above him like a medieval fortress.

LITTLE BOY

He begins climbing up, the cat keeps crying.

LITTLE BOY
I'm coming to get you, Mr. T.

INT THE TREEHOUSE

The little boy climbs in. The treehouse is empty. The cat stops crying. There is a moment of silence.

Mr. T. comes flying through a window, hitting the little boy, clawing him and drawing blood.

The little boy screams and tries to push the cat off himself, but Mr. T. clings.

LITTLE BOY
Nooooo, Mr. T.

BOY'S VOICE (O.S.)
Let me help.

The leader of the vampire boys steps into frame and easily disengages the cat. We recognize him as one of the kids from the front of the theatre, and as one of the children who hovered outside of John's window.

The little boy is surrounded by that same gang of kids.

LITTLE BOY

Who are you guys!...

The vampire children smile, showing their fangs and begin to move in on the frightened child.

EXT. THE TREEHOUSE

WE HEAR the cat scream in mortal agony, then silence.

EXT. THE ANDERSON BACKYARD - DUSK THE NEXT DAY

The house sits on an acre of land. On the brick patio are several large terra cotta pots planted with benjamins.

Wendy, Michael, and John are finishing their bar-b-que. Nanook lies at John's feet, gnawing a bone.

JOHN

Mom, can I be excused? I have some work to do.

WENDY

After you clear.

JOHN

If you clear, I'll wash.

WENDY

Deal. You're excused.

JOHN

Thanks. C'mon, Nanook.

They go into the house. Wendy starts to clear. Michael gets up and helps her. She smiles at her son.

INT. JOHN'S ROOM - A LITTLE LATER

Nanook lies on the bed. John is busily tracing a huge image of the Frankenstein monster onto a piece of butcher paper. The image is being thrown on the wall by his opaque projector. Michael enters.

MICHAEL

John, can I talk to you?

JOHN

Can't you see I'm coloring?

MICHAEL

It'll only take a second.

JOHN

This is a rush job, Michael, a birthday present. It's worth alot of money to me.

MICHAEL

That's what I want to talk to you about.

Michael attempts to push Nanook over, so he can sit down on the bed. Nanook doesn't budge.

JOHN

Nanook won't let anyone but me sit on the bed. I have the pillows just the way I like them. Besides, no more loans, you already owe me money.

MICHAEL

Not much.

JOHN

A dollar seventy five. I don't owe anybody a dollar seventy five.

MICHAEL

John, I am very close to Mario's
Hide-Away right now. Do I make myself clear?

JOHN

Yes. You want to squander money in
some video arcade. My money.

MICHAEL

You have lots.

JOHN

Because I save it. I make it the old-
fashioned way: I earn it. I'm trying to
earn it now. Leave me alone.

MICHAEL

For a dollar, I'll scratch your
back for ten minutes.

JOHN

Twenty.

MICHAEL

Fifteen.

JOHN

Done. Get out.

Michael goes into the bathroom that separates their
bedrooms.

INT. THE BATHROOM - CONTINUOUS

Michael shuts the door and sits on the toilet. He
notices a little sailing ship and picks it up.

MICHAEL

(yelling through the door)
You're paranoid.

INT. JOHN'S ROOM - CONTINUOUS

JOHN

(to Nanook)
Off.

Nanook gets off the bed. John picks up the bottom
pillow, unzips the pillow cover, and takes out a wad
of cash. He peels off a one, replaces the wad in
the pillow, and puts the pillow back on the bed under
its mate.

JOHN

(to Nanook)
On.

Nanook jumps back on the bed.

JOHN
(to Nanook)
Protect.

Nanook growls.

JOHN
(yelling to Michale)
Okay.

The bathroom door opens, and Michael enters, still holding the little sailing ship.

JOHN
That's mine.

Michael hands John the ship, and John hands Michael the dollar.

MICHAEL
You know, if it wasn't for you, I
could do anything I wanted this summer.

JOHN
You know, if it wasn't for me, you
couldn't afford to do anything this summer.

MICHAEL
Just shut up.

JOHN
Just get out of my room.

The door opens, and Wendy enters in time to hear...

MICHAEL
Baby.

JOHN
Asshole.

WENDY
It's nice to see you boys getting along.

MICHAEL
He called me an asshole, mom.

WENDY
I heard. John, where did you pick up
language like that?

JOHN
From you.

MICHAEL
I gotta go. Bye, mom.
(to John)
Bye, creep.

He's out before John can reply to this indignity.

INT. THE VIDEO ARCADE - LATER

Michael is playing Donkey Kong, Jr. WE SEE his reflection in the screen. He is intent on the game and his goal of reaching Mario's Hide-Away.

A hand reaches into frame and puts a quarter next to Michael's to reserve the machine.

There is no accompanying reflection.

MICHAEL
(not looking up)
I've got one more quarter after this.
You wanna play doubles?

PETER (O.S.)
Sure.

DISSOLVE TO:

INT. THE ARCADE - THE END OF THE DOUBLES GAME.

We recognize PETER as the leader of the gang of kids.

He is the same age as Michael, a little taller, with finer features. He's wearing jeans and a t-shirt.

MICHAEL
You're good.

PETER
Thanks.

MICHAEL
(introducing himself)
Michael.

PETER
Peter. So, what else do you do around here for kicks?

MICHAEL
Well, in the daytime you can go to the beach, or you can go to the beach. And, if you don't like that, you can go to the edge.

PETER
(laughing)
No, I mean at night.

MICHAEL

We just did it with my last quarter.

PETER

Wanna go screw around at the cave?

MICHAEL

What cave?

PETER

Mine. And the clubs. C'mon.

EXT. THE EDGE OF A WOODED TRACT - LATER

Peter and Michael stand there looking in. A ten foot high barbed wire fence looms in front of them. Prominently displayed is a sign reading "Trespassers Will Be Shot."

Peter bends down, removes a branch, and squirms through the hole it was covering between the bottom of the fence and the ground. Michael follows, and they both stand. Peter whistles the two notes of the bob white call.

MICHAEL

What're you doing?

PETER

You do it.

MICHAEL

Why?

PETER

Do it, then I'll tell you.

Michael apes Peter's whistle.

PETER

The way to the cave is guarded by magic.

MICHAEL

What are you on? Glue?

PETER

No, really. You'll see.

THE CAMERA follows them, as they begin to pick their way through the woods.

MICHAEL

So, where's the magic?

Peter stops, kneels, then makes a clicking sound, as if summoning a dog. A racoon appears.

PETER

See.

MICHAEL
Big deal. I am impressed. A real racoon.

PETER
It's Bandit.

Bandit comes over.

PETER
You wanna shake hands with him?

MICHAEL
Sure.

PETER
Then ask him.

Michael, feeling slightly foolish, kneels beside Peter.

MICHAEL
Shake, Bandit.

Bandit ambles over to Michael, sits, and extends a paw. They shake.

MICHAEL
(suitably impressed)
Wow, a trained racoon.

PETER
He's not trained. He's part of the magic.

They stand. Peter holds up a finger and a jay lands on it. He smiles at Michael.

MICHAEL
Part of the magic?

PETER
Part of the magic.

They start walking.

EXT. ANOTHER PART OF THE WOOD - CONTINUOUS

THE CAMERA follows the boys, as they continue to walk. Behind them hop a rabbit and a squirrel.

They come out of the wood onto a bluff overlooking the Pacific. The view is spectacular. There is a rock formation to their left.

From out of a barely discernable crack in the rock face scrambles another FOURTEEN YEAR OLD BOY.

LADDIE
(indicating Michael)
Who's that?

PETER
This is Michael.

LADDIE
Hi.

MICHAEL
Hi.

INT. THE CAVE - CONTINUOUS

A large cavern, easily forty feet high, with levels of outcropping rocks that form platforms. Candles, kerosene lamps and torches provide illumination. Old blankets have been made into hammocks, and what other furniture there is has been scrounged or made from orange crates. It is a fourteen year old boy's vision of clubhouse heaven.

The rest of Peter's gang is there. They are: PAUL, 13, wearing a baseball cap and a Giants t-shirt, DWAYNE, 12, short, with glasses. Peter, Michael, and Laddie enter the cave.

The entrance is thirty feet above the cave floor. Peter unfurls a rope ladder, and the three descend.

DWAYNE
(indicating Michael)
Who's that?

LADDIE
Michael.

DWAYNE
(to Michael)
Hi, I'm Dwayne.

PAUL
I'm Paul. Give me five.

Michael does.

MICHAEL
Hi.
(looking around)
This is rad.

They all move further into the cavern.

MICHAEL
How'd you find this place?

PETER
We're good at finding places like this.

MICHAEL
(indicating a ledge that seems
inaccessible, but has a hammock)
How do you guys get up there?

PETER
We can't tell you, until you're a member
of the club.

PAUL
You like baseball?

MICHAEL
I like football better.

PAUL
Smart. If you liked baseball, you'd have
to root for the Giants.

MICHAEL
But I do root for the Giants.

PAUL
Geez, what a
loser team. And don't even get me started
on Candlestick.

DWAYNE
Yeah, don't even get him started on Candlestick.

LADDIE
Yeah, we'd rather goof than bitch.

PAUL
(to Laddie)
Fuck you.

LADDIE
You wouldn't like it. I'd just lie
there.

STAR (C.S.)
I'm back. Catch.

STAR is at the entrance to the cave. Star is the
youngest member of the club, the same age as John.
He wears a tie dyed t-shirt, and his hair is long.
His parents must have been hippies.

Star has a shopping bag, which he tosses down. Laddie
catches it, as Star begins to climb down the rope
ladder.

LADDIE
(opening the bag)
Let's see what he got.

STAR
(still coming down the
ladder)
Wait 'til I get down...C'mon,
I brought the stuff.

He joins the boys and grabs the bag from Laddie.

STAR
Gimme.
(to Michael)
Hi, I'm Star.

MICHAEL
Michael.

STAR
Good thing I got something extra.

He digs into the sack and hands Michael a Swiss army knife.

MICHAEL
Thanks.

STAR
We all have knives.

Star then turns over the sack and dumps out half a dozen pocket computer games, a Sony walkman, and a carton of Bazooka bubblegum.

STAR
This is for the cave.

DISSOLVE TO:

INT. THE CAVE - LATER

Everyone is sitting around the campfire, laughing.

PAUL
No, wait. Listen to this one...
What do you do with an elephant with three balls?

A beat. No one knows.

PAUL
Walk him and pitch to the rhino.

Everyone laughs. Star falls over on his side.

MICHAEL

What's the difference between meat and fish?

A beat.

MICHAEL

If you beat your fish, it'll die.

This sends them all into gales of laughter.

PETER

Let's play hide and seek.

MICHAEL

That's a baby game.

PETER

Not the way we play.

Everyone but Michael yells...

EVERYONE

Not it.

PETER

Michael, you're it. Count to a hundred by tens.

Michael covers his eyes and begins muttering the count.

The rest of the boys fly away and hide except for Star. He stands transfixed, staring at the back of Michael's neck.

He smiles, showing the tips of fangs so sharp, they puncture his own lower lip. He wipes his tongue over the blood.

MICHAEL

...70, 80,...

Laddie swoops down from above and grabs Star, snapping him out of his blood thirsty trance.

MICHAEL

90...

They fly off.

MICHAEL

100. Ready or not, here I come.

Michael begins searching.

MICHAEL

This isn't fair. You guys know this place better than me.

Star's voice comes floating through the ether.

STAR (O.S.)

Tough.

Michael whirls to where he thought the voice came from, but the cave distorts sound. He keeps looking.

A pebble falls from the cave entrance above him. Michael looks up fast enough to get a glimpse of someone. He smiles and begins to climb the ladder.

INT. THE ENTRANCE PLATFORM - CONTINUOUS

As Michael comes up, he sees Peter. Peter puts his finger over his lips and motions him outside.

EXT. THE BLUFF - CONTINUOUS

Michael and Peter crawl through the crack and stand.

PETER

We're gonna play a trick on them. They'll seek, but you'll have quit hiding. They'll be seeking forever. Pretty good, huh?

MICHAEL

Yeah, pretty good.

They both laugh.

MICHAEL

I had more fun tonight, than I've had in my whole life.

PETER

Really?

MICHAEL

Yeah.

PETER

C'mon, I'll walk you home.

INT. THE CAVE - CONTINUOUS

Everyone is still out of sight.

LADDIE (O.S.)

All clear.

He appears on the entrance platform.

Star, Dwayne, and Paul come out of their hiding places and fly up to Laddie.

EXT. THE WOODS - CONTINUOUS

Michael and Peter are walking to the fence.

PETER
Whaddya think?

MICHAEL
About what?

PETER
The club.

MICHAEL
Too cool.

PETER
Too cool for words?

MICHAEL
Way too cool.

INT. THE ANDERSON REC ROOM - LATER

Wendy and John are playing cribbage.

JOHN
...Eight and eight for the double run is sixteen.
(gathering up the cards)
Mom, you're not paying attention. Do you want me to skunk you again?

Michael and Peter enter the kitchen from the garage entrance. They go around the counter to the rec room.

PETER
Mom, this is Peter. We're just gonna go out in the backyard and screw around.

WENDY
What?

MICHAEL
Sorry. Goof around.
(to Peter)
C'mon, let's go outside.

JOHN
(handing Wendy the deck)
Mother, it's your crib.

Peter and Michael go out the french doors to the back yard.

WENDY
(as she shuffles)
Peter seems like a nice boy.

JOHN
It's your crib.

Through the french doors, WE SEE Peter and Michael in the backyard.

EXT. THE BACKYARD - CONTINUOUS

Michael and Peter are in mid conversation. Peter sits in the tire swing.

MICHAEL

...What else?

PETER

We just goof around like we did tonight.

MICHAEL

What else?

PETER

I can't tell you until you're one of us.

EXT. THE BLUFF - CONTINUOUS

Star, Dwayne, Paul, and Laddie.

PAUL

What do you think of him?

LADDIE

He's not bad.

STAR

He's pretty funny.

PAUL/DWAYNE

If you beat your fish, it'll die.

Star, Paul, and Dwayne crack up. Laddie walks to a pit and removes the screen covering it.

INT. THE PIT - CONTINUOUS

A snarl of rattlesnakes. They shake their tails.

EXT. THE BLUFF - CONTINUOUS

Laddie looking around.

LADDIE

Here, Bandit.

The racoon appears and Paul picks it up. He walks over to Laddie along with Dwayne and Star.

LADDIE

Do it.

Paul drops Bandit into the pit. They stand around and watch.

INT. THE REC ROOM - CONTINUOUS

John and Wendy finishing their game.

JOHN

What does the winner get?

WENDY

He gets to kiss the loser.

John gets up and kisses his mother.

JOHN

I'm tired, can I go to bed now?

WENDY

Of course.

JOHN

But it's summer vacation.

WENDY

I won't tell.

JOHN

Night, mom. Don't forget to let Nanook back in.

WENDY

I won't.

John leaves, as Wendy crosses to the french windows.
WE SEE Peter and Michael in the backyard.

WENDY

(calling out)

Michael. Peter, it's getting late. Peter,
you go home. Michael, you already are home.

The boys come in through the french doors.

MICHAEL

Mom, can Peter come to dinner tomorrow?

WENDY

I don't see why not. You can make burgers.

MICHAEL

Great.

PETER

Thanks.

MICHAEL

See you tomorrow around seven. Or come over early and we'll...

(catching Wendy's look)

Goof around.

PETER

I gotta help out around the house tomorrow, I promised.

MICHAEL

Okay, see yah tomorrow night.

PETER

See, yah.

Peter exits back out the french doors.

EXT. THE BACKYARD - DUSK THE NEXT DAY

The sun is just going down, bathing everything in a rosy light. The coals are hot, the burgers are formed.

John and Michael are sitting at the picnic table. Michael fidgets, as John reads a comic book.

MICHAEL

What time is it?

JOHN

(checking his watch)

I'm gonna start charging you like the phone company. It's seven thirty three and fifteen seconds...No, make that twenty five seconds.

MICHAEL

Cut it out.

JOHN

Then quit asking me the time.

Michael gets up and puts the burgers on the grill, as Wendy comes out of the house with a bowl of potato salad. Nanook follows her out.

WENDY

I wonder what could have happened to Peter.

MICHAEL

Well, he said he had to help out around the house.

WENDY

Michael, John, there's something I want to talk to you about before we eat. Another little boy was killed last night.

JOHN

I know, I read it in the Bee.

WENDY

I heard from Lucy Baxter at work today, that the paper withheld a lot of details about the crime. Apparently, when they found him, there was no blood in his body, and a couple of his fingers were missing.

JOHN

I wonder what the killer wanted with his fingers.

WENDY

I can't begin to guess. But that's beside the point. I want you boys to be very careful. Especially at night, Michael.

PETER (O.S.)

Sorry I'm late.

Peter enters the yard and crosses to Michael.

MICHAEL

No problem.

PETER

(indicating the burgers)
Those look good.

MICHAEL

Did you hear what happened last night?

PETER

Yeah, but I heard the good stuff wasn't in the papers. What'd you hear?

MICHAEL

Well...

WENDY

That's enough, we're going to eat now.

DISSOLVE TO

EXT. THE BACKYARD

The end of the meal.

MICHAEL

Can I be excused?

WENDY

Peter, you hardly touched your dinner.

PETER

I guess I wasn't very hungry. But thanks for having me over, Mrs. Anderson.

WENDY

Call me Wendy.

PETER

Gosh, thanks Wendy.

MICHAEL

C'mon, Peter, let's pull.

They head out of the backyard, as Wendy and John begin to clear.

JOHN

Look, mom, all he did was push his food around the plate.

EXT. THE FRONT OF THE HOUSE - CONTINUOUS

Peter and Michael come around from the back of the house.

PETER

Would you like to be a member of the club?

MICHAEL

Sure. What do I have to do?

PETER

Just go through the initiation.

MICHAEL

That's all?

PETER

Simple as that.

MICHAEL

Let's pull.

EXT. THE WOODS, JUST INSIDE THE FENCE

Peter and Michael have just crawled under the fence. They begin to walk, as the full moon rises in back of them.

PETER

Didn't you forget something?

Michael whistles the two notes of the bobwhite.

MICHAEL

I must be nervous.

PETER

Don't be. If it was up to me, you'd be in the club right now. We only have initiations 'cause they like 'em. But I'm the boss.

MICHAEL

Is it creepy?

PETER

Pretty. You afraid?

MICHAEL

Nervous. That's different than afraid.

PETER

Once you're in the club, you'll never be... nervous again.

EXT. THE BLUFF - CONTINUOUS

Peter and Michael appear from the woods.

PETER

Well, here goes.

MICHAEL

Here goes.

They enter the cave.

INT. THE CAVE - CONTINUOUS

The torches have been lit at only one end. The light plays on the face of a large rock, making it look like a skull.

Peter and Michael climb down the rope ladder, as the rest of the gang waits for them below.

LADDIE

Stop.

They do.

LADDIE
Who is entering the cave?

PETER
(formally)
It is I, Peter, and my friend, Michael.

LADDIE
Welcome to our cave. Enter freely and
of your own will.

Michael and Peter continue descending until they reach
the cave floor.

Laddie ties a blindfold around Michael's eyes, then
leads him toward the skull rock.

INT. THE CAVE IN FRONT OF SKULL ROCK

The boys are assembled and solemn. Peter holds
a pot, the others also have containers of one sort
or another.

PETER
Here are the maggots that will devour
you. Will you devour them.

C.U. INT. THE POT

Maggots crawling over one another.

MICHAEL

MICHAEL
Gladly.

C.U. INT. THE POT

Rice.

MICHAEL

He dips his fingers into the pot and eats some rice.

MICHAEL
That's good. Uncle Ben's?

PETER
Don't joke.

Peter takes a half gallon milk container from Paul
and holds it up.

PETER
Now, eat of the conquerer worm.

C.U. INT. MILK CONTAINER

Spaghetti.

PETER AND MICHAEL

Peter guides Michael's hand into the container.
Michael takes a handful and eats it.

C.U. INT. MILK CONTAINER

A mass of real worms.

MICHAEL

MICHAEL

That tasted funny.

PETER

It's supposed to.

He hands the milk container back to Paul, then takes
an old chipped bowl from Star.

PETER

The eyes of a dead man.

INT. THE BOWL

You got it: dead men's eyes, a bowl of them. Some
still have the optic nerves attached, all are in
various states of decomposition.

MICHAEL

MICHAEL

I don't know about this.

LADDIE

Chicken.

MICHAEL

No way.

PETER

Eat five.

Peter guides Michael's hand to the bowl. He digs in...

DISSOLVE TO

INT. THE CAVE - LATER

Peter removes Michael's blindfold, as the other boys
look on.

MICHAEL
Is that it? Am I in?

PETER
Not yet.

MICHAEL
There's more?

PETER
The most important part.

He holds up a cup and the rest of the boys take out their Swiss army knives. They each make cuts in their wrists and hold them, dripping, over the cup. Peter cuts his wrist last, and adds his blood to it. He holds the cup out to Michael.

PETER
Drink.

MICHAEL
I don't think I can.

PETER
Yes, you can. It's easy, we all had to do it.

Michael hesitates.

PETER
It only tastes bad at first.

Michael takes a deep breath, then takes the cup and drinks. When he lowers the cup, there is a stain of red around his mouth.

MICHAEL
Now am I in the club?

PETER
Now you're in the club.

Everyone cheers and claps Michael on the back.

STAR
Let's play.

EXT. THE BLUFF - CONTINUOUS

The boys come scrambling out of the cave. The full moon is now directly above, its light silvering the ocean.

MICHAEL
Now what?

PETER
We're gonna fly.

MICHAEL
What are you on? Glue?

PETER
No, really.

They are now at the edge of the bluff, a one hundred and fifty foot drop to the rocky beach below.

PETER
Go on, jump.

MICHAEL
Hey, wait. I already passed the initiation.

The boys close in.

MICHAEL
I shouldn't have to jump.

They get closer.

MICHAEL
You said I was a member...

Closer.

PETER
Go on, you can fly now.

There's nowhere for Michael to go, as the earth beneath his feet begins to crumble. He tries to grab on to Star, who moves out of his reach.

MICHAEL
(terrified)
No...C'mon...

PETER
Try. This is the best part.

MICHAEL
Who do you think you are? Peter Pan?

PETER
Maybe.

He shoves Michael off the cliff, as the earth gives way.

EXT. THE FACE OF THE CLIFF - CONTINUOUS

Michael falling, out of control. Just before he hits the rocks, Peter appears in the air beside him. He grabs Michael's hand and keeps him from splattering on the rocks. A beat, then they both rise.

PETER

See, I told you.

He lets go of Michael's hand. Michael doesn't fall, he floats. He smiles. Peter banks off to the right, and Michael follows. He's still rather awkward in the air.

The other boys join them, and they all float out over the ocean.

EXT. THE SKY OVER THE OCEAN - LATER

Michael, Peter, and the rest of the boys are playing tag. They swoop, somersault, and dart.

DISSOLVE TO

EXT. THE BLUFF - LATER

The boys playing follow the leader. Peter is leader, and he stands at the edge.

PETER

Try this.

He dives off the cliff, does a back flip, and pulls out inches before hitting the water. They follow.

MICHAEL'S POV

The drop and the flip.

DISSOLVE TO

EXT. THE HILLS IN BACK OF SANTA CRUZ - LATER

The boys are flying along through the moonlit night. Stars sparkle like diamonds, and below them is a scene of enchantment.

Peter and Michael fly a little apart from the others, casually dipping or soaring as the mood strikes them.

PETER

There are lots of advantages to not growing up, Michael.

MICHAEL

Yeah, but wouldn't it get boring to stay a kid forever.

PETER

Not if you like to play. Besides, I've never seen a phone bill.

MICHAEL

Me either.

PETER

You will ,if you grow up. You won't laugh as much either.

MICHAEL

My mom laughs all the time.

PETER

Wendy's special. She's...Well, She's special.

Michael lies on his stomach and gets comfortable.

MICHAEL

Yeah, she is.

He goes into a dive roll and peels out screaming...

MICHAEL

Yeah...She is...

DISSOLVE TO

EXT. THE BLUFF - LATER

The boys have landed. They loll around, as they watch the moonset. Michael and Paul flit about playing catch four feet in the air.

PETER

Hey, Michael, you better get home.

PAUL

What?

PETER

(pointedly)

We don't want Wendy mad, do we?

Michael lands.

MICHAEL

I guess you're right.

(to Peter)

Walk me home?

STAR

Walk?

DWAYNE

What are you on? Glue?

LADDIE

Yeah, why walk, when you can...
(he soars, then yells
down)
Fly...

PETER

C'mon, we'll fly you home.

EXT. THE SKY

Six small figures flying.

EXT. THE ANDERSON HOUSE - A MONTH LATER

The sun rising. July.

INT. THE KITCHEN - MORNING

John and Wendy are seated at the kitchen table. On the table is breakfast. The morning sun streams in through the windows.

WENDY

John, would you tell your brother, it's time for breakfast?

JOHN

Sure.

John gets up and goes to the door of the kitchen. He yells loud enough to make the windows rattle.

JOHN

(yelling)
Michael...Breakfast.

He comes back to the table and sits down.

WENDY

I could've done that.

JOHN

Then why didn't you?

WENDY

Forget it.

JOHN

Can I watch tv?

WENDY

No. You don't watch tv while you eat.

JOHN

We do when you're not here.

Michael enters. He looks a little tired.

MICHAEL

How come I hadda get up?

He sits down and drinks his orange juice.

WENDY

Because there's something I want to talk to you about before I leave for work.

MICHAEL

C'mon, I just woke up.

WENDY

Why did you just wake up?

MICHAEL

(surly)

You tell me.

WENDY

(angry)

I plan to. I've already warned you about this. I thought we had a deal, Michael. Two hours of freedom in exchange for taking care of your brother. All month long, you've been pushing it. Last night you came in after eleven. I don't want to ground you, but I don't think that's fair.

MICHAEL

Can't I have any fun this summer?

WENDY

That's a piss poor attitude, Michael. You can have all the fun you want, as long as I don't have to worry about you. And I do worry. There's some maniac running around Santa Cruz killing little boys, draining their blood, and chopping off their fingers.

MICHAEL

Aw, mom, that kinda stuff happens here a lot.

JOHN

Yeah, mom, Santa Cruz is well known for grisly murders. El Nino. Sometimes I think that warm current is driving me crazy.

WENDY

(to John)

Will you shut up?

JOHN

Sure.

He digs into his cereal.

WENDY

Am I not making myself clear? I worry about you because I love you. It's a real responsibility for me to raise you two alone, but I'm doing the best I can. Can you say that much, Michael?

MICHAEL

I guess not.

WENDY

I hate to come down on you. It makes me feel terrible.

MICHAEL

Me too. I'm sorry. Can I have a hug?

WENDY

Of course.

They hug.

MICHAEL

(whispering in her ear)

I love you, mom. I'll try real hard to be better.

JOHN

If I'm bad, can I have a hug?

WENDY

You can have a hug anytime.

John gets up and joins Michael and Wendy. She puts her arms around the both of them.

WENDY

I'm really very proud of the both of you...Oh, I almost forgot. I have something for you guys. John, bring me my purse.

John goes into the rec room and gets her purse from the hutch. He brings it to her. She opens it and takes out a manila envelope, which she hands to John. He opens it, gasps, and pulls out a comic book.

JOHN

An E.C. "Tales From The Crypt!" This must've cost a fortune.

WENDY

Not really. A lady I work with is selling
off her sons' comic books.

JOHN

(dropping it like a
hot potato)

That's terrible.

WENDY

John, her two boys are younger than you,
and these comics are giving them nightmares.

JOHN

How does she know?

WENDY

They wake up screaming. They're only
eight.

JOHN

Where did eight year olds get their hands
on a rare comic like this? I'm ten, and
I've been searching for years.

WENDY

It was their older brother's.

JOHN

(mollified)

Well, I guess it's okay. Thanks, mom,
I couldn't have bought myself a better
present.

John sits back at his place and opens the comic.
Wendy reaches into her purse and hands Michael a
small box. He opens it and pulls out a pocket computer
game. He is slightly disappointed.

WENDY

I hope you like it.

MICHAEL

(not overwhelmed)

Thanks.

WENDY

If I didn't get you the right one,
you can trade it in.

MICHAEL

(still not convincing)

No, this is great.

JOHN

Let me see.

Michael hands him the game.

WENDY

(standing)

Well, I'm off. Max is coming, so dinner's going to be a little late tonight.

MICHAEL

Again?

JOHN

Great.

MICHAEL

Mom, the guy's practically living here.

WENDY

Michael, he's been to dinner a grand total of three times. That's not living here.

MICHAEL

Well, I don't like him.

JOHN

Well, I do.

WENDY

So do I. End of argument.

She hands a sheet of paper to Michael.

WENDY

Here's the shopping list. I'll see you after work. You pick the dessert, but not more than a pound or half gallon of anything.

She bends down to John.

WENDY

Kiss.

He does, taking his attention from the game for a moment. Wendy crosses to Michael.

WENDY

Kiss.

He gives her a peck on the cheek.

WENDY

(at the door to the garage)

Be good, be safe, be careful.

She leaves.

JOHN
You want your game back?

MICHAEL
Nah, I'm bored with it. You can have it.

JOHN
How can you be bored with it? You haven't even played with it yet.

MICHAEL
A friend of mine has it.

JOHN
Well, trade it in. It's hardly been used.

MICHAEL
He has all of them.

JOHN
Who? Do I know him?

MICHAEL
Yeah. Peter.

JOHN
I think there's something weird about that kid and his friends.

MICHAEL
I know, there's something weird about you.

JOHN
It runs in the family.

MICHAEL
C'mon, let's go to the store.

EXT. THE STORE - LATER

Michael and John are in front. John has his comic with him.

MICHAEL
You wait here.

JOHN
Chocolate, chocolate chip.

MICHAEL
Huh?

JOHN

I want Hagan Dazs chocolate chocoate chip for dessert. Mom said we could buy up to a half gallon. That's four pints. My pint is chocolate...

MICHAEL

(finishing for him)

Chocolate chip. Good thinking. I'll be right back.

Michael goes into the store, as John sits down on a bus stop bench. He opens his comic. A look of horror quickly crosses his face. He reads for a beat, then a shadow falls across him. He looks up.

JOHN'S POV

Greg, a seventeen year old kid standing over him. Behind Greg, are TWO OTHER TEENS.

GREG

Hey, John, where'd a little pimple like you get an E.C. comic?

JOHN/GREG

He snatches the comic away from John.

JOHN

(rising)

C'mon, give it back, Greg.

GREG

(tossing him a coin)

Here's a quarter. I just bought it.

JOHN

What are you on? Glue? That's an E.C. Number Seven.

GREG

I know, that's why I want it.

JOHN

It's mine.

GREG

No, it's not. Haven't you heard? Possession's nine tenths of the law. ✓

John jumps for the comic, as Greg hold it over his head.

JOHN

If you're not careful, you're gonna rip it.

GREG

Aw, the baby's afraid I'm gonna rip it.
Why would I rip up my own comic book?

John makes another leap for the comic. Greg shoves him back down on the bench.

GREG

Now, if it was your comic book, I
might rip it up. So, whose is it, huh,
baby?

Before John can answer, Michael comes up carrying a bag of groceries.

MICHAEL

Greg, leave my brother alone.

GREG

Who's gonna make me?

MICHAEL

If they gave an award for the biggest
asshole in Santa Cruz, you'd win
first, second, and third prize.

Greg's two friends laugh.

GREG

Get outta here, before you get hurt.

MICHAEL

Not before you give my brother back his comic
book.

GREG

Oh, the baby wants the comic book.

(to John)

Does the baby want the comic?

JOHN

Yes, it's mine.

Greg rips the comic in two and drops it to the pavement.

GREG

I told you what would happen if it was your
comic.

Greg and his two pals saunter off.

MICHAEL

(yelling after them)

Greg, I was wrong when I called you an
asshole. An asshole's human. You're a turd.

Michael stoops and picks up the two halves of the comic.

MICHAEL

Look, he only ripped it once. We'll fix it with tape.

JOHN

It won't be the same.

MICHAEL

(rising)

I know.

They begin to walk home.

INT. THE KITCHEN - LATER

Michael and John are at the kitchen table. John is holding the torn edges of the comic together, as Michael applies the tape. The remains of lunch are scattered on the table. Nanook is at John's feet.

MICHAEL

See, it doesn't look so bad. Does it?

JOHN

(unconvinced)

No.

MICHAEL

Isn't this magic tape great? Look, you can hardly see the rip.

JOHN

It's worthless.

MICHAEL

What?

JOHN

No collector would pay five bucks for this.

MICHAEL

Were you gonna sell it?

JOHN

No.

MICHAEL

Are you gonna sell it now?

JOHN

Never.

MICHAEL

Great. You admitted you can't see the tape,
and you still have your comic book.

JOHN

But I wanted it to be perfect.

MICHAEL

As Mick Jagger said, "You can't always get
what you want, but if you try sometimes,
you just might find, you get what you need."

JOHN

You lister to people older than mom?

MICHAEL

There, finished.

(looking at the last page)

Hey, someone wrote on the back.

JOHN

Great. Not only has it been ripped in half,
it's been defaced.

MICHAEL

(reading)

"This comic book is cursed. It's been
stolen."

JOHN

I knew it.

MICHAEL

Wait. There's more.

(reading)

"We want it back. To lift the curse,
call 555-4339 and ask for The Frogs."

JOHN

We better do it.

Michael hands him the comic.

MICHAEL

Here, you do it.

JOHN

Don't think I won't. Are you gonna
finish your sandwich?

MICHAEL

No, you can have it.

John grabs it and takes a mouthful, then he mumbles something.

MICHAEL

Don't talk with your mouth full. What did you say?

John takes the food out of his mouth and holds it in his hand.

JOHN

I said, thank you for standing up for me.

MICHAEL

I had to. You're my little brother.

JOHN

Would you love me, if I wasn't your little brother?

He pops the wad of food back in his mouth.

MICHAEL

Who said anything about love?

John stops chewing and stares at his brother.

MICHAEL

Yes, there's a good chance I would.

JOHN

(swallowing)

Good. 'Cause I'd love you, even if you weren't my brother.

INT. THE DINING ROOM - THAT NIGHT

Dinner is in progress. MAX, a pleasant looking guy in his late thirties, is at the table, along with the Andersons. Nanook is by the side of John's chair.

John and Michael are mid-argument.

JOHN

(to Michael)

I'd hate your guts, if you were Santa Claus.

WENDY

John, what a terrible thing to say to your brother.

MICHAEL

Brother! If his blood is running in my veins, I want a transfusion.

JOHN
No doctor would do it. You'd have to
get a vet.

WENDY
(quietly)
If I were you boys, I'd drop it this
instant.

MICHAEL
(ignoring her)
You know what you are, John? A
pimple. I'd like to squeeze your
head real hard and watch the pus run out.

Max laughs in spite of himself.

WENDY
Please, Max.

JOHN
That's just what I expect from a
wad of used toilet paper like you.

Wendy stands.

WENDY
(with deadly calm)
Excuse us Max. The boys and I
are going to step into the kitchen
for just one moment.

She grabs them both by the backs of their necks,
overturning their chairs. Then she drags them into
the kitchen. Michael still holding his napkin.

INT. THE KITCHEN - CONTINUOUS

Wendy has shoved the boys down on chairs.

WENDY
What are you trying to do? Make
sure Max never comes to dinner again?

JOHN
Michael started it.

WENDY
I know, I was there. But that
doesn't mean you had to behave like
an ass.

JOHN
You're right, mom. I'm sorry.
Sometimes
(to Michael)
he's such a turd, I forget myself.

WENDY

Michael, what do you have to say for yourself?

MICHAEL

Nothing.

WENDY

Where are your table manners?

MICHAEL

Why are we trying to impress that jerk?
Who died and made him king?

WENDY

What is your problem, Michael?

Michael doesn't answer.

WENDY

Sweetheart, you and Max aren't in competition.
I won't stop loving you, if I start loving
someone else.

MICHAEL

This is worse than I thought. You actually
love that jerk?

WENDY

Maybe I do. Would that be so terrible, if
I were happy?

MICHAEL

I hate you.

WENDY

Go to your room.

Michael slams his napkin on the table and stomps out.

JOHN

I don't hate you, mom.

WENDY

Thank you.

JOHN

I don't think, Michael really hates you either.

WENDY

I know that. C'mon, let's finish dinner.

Wendy exits to the dining room, John hesitates for
a moment. He sees Michael's balled up napkin and
unwraps it. WE SEE Michael's food. He's chewed it,
but he's spit it into his napkin.

JOHN
(setting the napkin on
the floor)
Nanook...

The dog comes trotting in.

JOHN
Look, Nanook, A.B.C. food...Already
been chewed.

He chuckles at his little joke, then goes into the
dining room.

INT. THE DINING ROOM - THE END OF THE MEAL

Max, John, and Wendy, each with their own pint of
Hagan Dazs.

JOHN
Boy, this afternoon, I was sure I could eat
all of this, but I'm stuffed. Can I save
this for later?

WENDY
Of course.

JOHN
Great.

He leans back, sated.

MAX

John, your mom tells me you're into comic books.

JOHN

(simply)

They're my life.

MAX

I used to collect, and I think, I still have most of them in the garage.

JOHN

Really?

MAX

Would you like to come over this weekend and go through them? I even have some early Batmans. Anyway, they're yours.

JOHN

Thanks, Max.

WENDY

(a bit sarcastically)

Yes, thanks, Max.

JOHN

Mom, can I be excused? I have some stuff to do in my room.

WENDY

Excused.

John gets up.

JOHN

Max, you wouldn't know Clauswitz, would you?

MAX

I don't even know who he is.

JOHN

Only the most brilliant military strategist who ever lived.

MAX

You learn something new every day.

JOHN

Yeah, I know what you mean.
See yah. C'mon, Nanook.

John and Nanook exit.

MAX

You really have great kids.

WENDY

Thanks. I'm sorry for the way
Michael behaved tonight. He's a
little jealous.

(embarrassed)

He thinks that if I love you, I
won't love him.

MAX

You love me?

WENDY

Did I say that?

(a beat)

I mean, I really...I don't know...
I know I like you alot. Good enough?

MAX

Good enough.

WENDY

I mean, maybe I was responsible for the
break up of the marriage. I
should've seen it coming and fixed
it somehow. Been more fulfilling,
somehow...More...Something...Somehow...

MAX

Wendy, stop beating yourself up.
I said, good enough.

WENDY

Good.

MAX

Good.

INT. MICHAEL'S ROOM _ CONTINUOUS

As neat as John's room is, Michael's is messy.
It seems as though most of his clothes are out of
the drawers and scattered around the room. Heavy
metal posters, dirt bike posters, a "Tron" poster.
The bed looks as though it's never been made.

Michael is lying on it, amidst some dirty laundry.
WE HEAR a rap at the window. Michael looks toward
the window. WE SEE Peter hovering outside. Michael
crosses and opens the window. Peter flies in.

PETER

(alighting)

Doesn't your mom ever make you
clean this place up?

MICHAEL

Nah, it's my room. I get to
keep it the way I want.

PETER

That's cool. Wendy's really cool.

MICHAEL

Usually. Tonight she acted like she hated
me.

PETER

Yeah, she seemed kinda pissed off,
when I asked her if you could come
out and play. Who'd you kill?

MICHAEL

No one. But ever since she started seeing
this asshole, she's changed, and not for
the better.

PETER

Yeah, he looked like a creep to me.
He's probably the one who gave her
the idea to ground you.

MICHAEL

Ground me? I'm grounded?

PETER

That's what she said.

MICHAEL

Great. A babysitter by day and
grounded by night.

PETER

C'mon, let's go.

MICHAEL

But I'm grounded.

PETER

So, what do you have to lose?

MICHAEL

Good point.

Peter goes to the window and John and Nanook enter
the room from the connecting bathroom. Nanook growls
at Peter.

JOHN
What's he doing here?
(to Peter)
How'd you get in?

PETER
The tree.

JOHN
No way.
(to Michael)
You broke your arm, the last time you
used the tree.

MICHAEL
It's stonger now.

Nanook bares his fangs and growls louder at Peter.

JOHN
Nanook, be cool.

PETER
Yeah, Nanook.

Nanook slinks back into John's room.

JOHN
Leave my dog alone.

PETER
I didn't touch your stupid dog.

MICHAEL
John, we're going out now, so you better not
tell mom.

Michael takes some dirty clothes and puts them under
the covers, so it will look like he's asleep in bed..

PETER
Let's pull.

They go to the window.

PETER
You first.

MICHAEL
(to John)
Remember, don't tell.

JOHN
I'm no snitch.

Offended, John goes back to his room. Michael flies out
the window, followed closely by Peter.

EXT. THE BACK YARD--CONTINUOUS

The boys alight and head around to the front of the house. THE CAMERA follows. They round the corner to the front and stop, as the door opens. Max comes out, Wendy stands in the doorway. Michael and Peter hide in the bushes and watch.

MAX

Thanks for dinner.

WENDY

Anytime.

MAX

And anytime you need to talk, I've got ears.

WENDY

Thanks, Max.

MAX

Just relax, everything's fine between us. Of course, things could be better.

WENDY

How?

He puts his arms around her and gives her a kiss.

ANGLE ON

Michael and Peter watching.

MICHAEL

I hate him. I hate both of them.

PETER

It's not Wendy's fault. It's his.

The clinch breaks up, and Max begins to walk away. Wendy looks after him, then goes back in the house.

PETER

Don't worry, Michael, you'll take care of it tonight. We'll show you how.

EXT. THE ANDERSON STREET - NIGHT

The wind begins to come up. Max walks through the pools of light cast from the streetlights. A squirrel watches.

EXT. ANOTHER RESIDENTIAL STREET - NIGHT

Max walks on. WE HEAR a dog begin to bark. The sound gets louder, as Max strolls along, but we can't see the dog. Suddenly, it yelps and is quiet.

The only sound is the wind through the trees. It has an undercurrent of soft laughter. WE HEAR an owl hoot. Max starts. WE SEE the owl, as it rotates its head all the way around, then hoots again.

Max begins to walk a little faster. A bobwhite whistles in the distance.

EXT. A SIDE STREET - NIGHT

Max rounds the corner and walks a couple of paces. He stops for a moment to listen to something. Over the wind, WE HEAR footsteps. They stop.

Max begins to walk faster. He keeps getting glimpses of 'something' in the darkened shop windows. He slows down, then realizes it was his own reflection. He chuckles nervously. The wind picks up.

As he passes some trashcans, they blow over in front of him. He jumps. At his feet falls a dead chicken, seemingly alive with maggots. He sees it, shudders, then runs a few feet. He stops, shakes his head, then moves on.

MAX'S POV

An alley. Dark, absolutely no light.

MAX

He begins to use his shortcut. He gets about five paces in, when WE HEAR whispering.

He thinks the better of it and comes back to the street. Once again, the wind is laughing.

EXT. MAX'S STREET - NIGHT

No street lights. The only illumination comes from the moon, and a porchlight halfway down the block. WE HEAR the call of the bobwhite, as Max enters his street. Then, the porchlight shatters. Max starts and almost falls.

He puts out a hand to steady himself and it encounters something soft. He wheels to see what it is...A dead cat impaled on a gate. He lets out a scream and runs.

EXT. MAX'S HOUSE - CONTINUOUS

Max runs to the front door and fumbles with his keys. He drops them, and in his panic, he can't find them.

The wind sounds maniacal, as it whips through the trees.

He finds his keys but has trouble fitting one into the lock. Finally, the key goes in, he turns it, the door flies open, and he falls in.

INT. MAX'S LIVING ROOM - CONTINUOUS

Max slams the door shut and leans against it, panting. He tries to calm himself down, as a french window blows open. He jumps, steadies himself, then goes over to close it.

Reaching high to throw the top bolt, he catches a whiff of his underarm. A grimace crosses his face. He immediately takes off his shirt and heads for the bathroom.

As soon as he leaves the living room, the front door blows slightly ajar.

INT. THE BATHROOM - CONTINUOUS

Max turns the radio on to a local rock station, then he turns on the shower. The bathroom begins to steam up.

EXT. MAX'S HOUSE - CONTINUOUS - EST.

HAND HELD POV

Up the walk to the door. WE SEE the door opening all the way, then we enter the living room. THE CAMERA looks around, picking up the details; bookshelves, the tv, fine art posters, Fillmore posters.

It turns toward the kitchen. Through the open door, we see no one is there.

To the entrance of the hallway. All the doors are closed, but there is light showing at the bottom of the door at the end of the hall. WE HEAR the sound of the radio and the shower. THE CAMERA moves down the hall.

INT. THE SHOWER STALL - CONTINUOUS

Max is soaping himself and singing along with Twisted Sister on "We're Not Gonna Take It."

Through the pebbled glass doors of the stall, WE SEE the bathroom door begin to open. A SHADOWY FIGURE appears, as the door swings open wider, knocking over a stool.

MAX
(understandably jumping)
Who's there?

WENDY (O.S.)
Me.

MAX
Wendy?

WENDY
I've come at a bad time, haven't I?

MAX
No. No. Just let me dry off. Wait in the living room. Make yourself at home. Make yourself a drink.

WENDY
(shutting the door)
Okay.

MAX
(calling after her)
Make me one too.

INT. THE LIVING ROOM - A FEW MINUTES LATER

WENDY
I'm sorry I got you out of the shower.

MAX
Forget it. I'm glad to have the company. I just scared the shit out of myself.

WENDY
How?

Max crosses to the fireplace and puts a log on.

MAX
You know how sometimes, things turn into other things in the dark?

WENDY
Sure.

MAX
(lighting the fire)
Well, tonight, everything outside looked like something else. Except for the dead cat. That definitely looked like a dead cat.

WENDY

Dead cat?

MAX

Yeah, it's...Oh...

(he shudders)

Never mind. But I actually thought,
I heard laughter, and whispering, and
footsteps following me. My imagination
was no longer user friendly.

Wendy sits on the couch.

WENDY

It was just El Nino. That current does
weird things to people.

MAX

I know, but I was scared.

WENDY

I know what you mean. C'mere, I want
to tell you something.

Max crosses and sits beside her.

MAX

What?

WENDY

Well, ever since I was a little girl,
I've been sure that something was living
in my closet. So, every night, before I
go to bed, I have to make sure the door is
closed tight.

MAX

Of course, you have to, or the closet monster
will get you. Everyone knows that.

WENDY

Not my ex husband. He could sleep like
a baby with the closet door open
and one foot hanging off the bed.

MAX

He must've had nerves of steel.

WENDY

No. He just didn't have an imagination.

MAX

Sometimes it's a blessing, sometimes it's
a curse.

WENDY

Well, I really must be going.

MAX

Wait a minute. Why did you come over here tonight?

WENDY

After you left, I got to thinking. Maybe I'm being unfair to you, and you should start seeing other women.

MAX

Thank you, Wendy.

WENDY

You're welcome.

MAX

But I'm already seeing two other women on a regular basis.

WENDY

(apalled)

You are?

MAX

Yes, my mother and my sister.

A beat, then they both laugh.

EXT. MAX'S HOUSE

Through the living room window, WE SEE Wendy and Max on the couch. WE HEAR angry whispering, then PULL BACK to a crane shot of the house.

INT. THE ANDERSON KITCHEN - EARLY THE NEXT MORNING

The back door opens, and Michael sneaks in. He goes to the fridge, opens it, and takes out a carton of ice cream. He begins to dig in. The back door opens and Wendy enters. It is obvious, she has been out all night.

WENDY

What are you doing up?

MICHAEL

What were you doing out?

WENDY

I...Uh...I was...

MICHAEL

You were with him, weren't you?

WENDY

No...Yeah.

MICHAEL

Fine, mom, that's just great.

WENDY

Michael, I have enough love for you,
your brother, and Max.

MICHAEL

Yeah, sure.

He throws his carton of ice cream in the sink and
storms out of the room.

EXT. THE BLUFF - NIGHT

The boys are hanging out, looking bored.

MICHAEL

I hate lying to my mom.

DWAYNE

You're not lying, 'cause she doesn't know,
so she hasn't asked, so you haven't lied,
right?

MICHAEL

I guess.

PETER

Besides, she never would have grounded you,
if it wasn't for him.

PAUL

Let's do something fun.

STAR

What?

PAUL

I don't know. Peter?

PETER

Let's go surfing.

MICHAEL

Do you have any idea how cold that water
is.

PETER

C'mon.

They take off, leaving the entrance to the cave un-
protected.

EXT. THE EDGE OF THE WOOD - CONTINUOUS

Greg and his girlfriend, SHELLY, approach the barbed
wire fence. He removes the branch and slithers under
the fence. Shelly hands him the blanket, then he lays
it down. She crawls under the fence, the blanket pro-
tecting her from the dirt. They both stand, Greg
grabbing the blanket..

An owl hoots. Greg and Shelly don't see the big rattlesnake that coils itself in the hole behind them.

SHELLY
(looking around)
I don't like it here.

GREG
You like me, don't you, Shelly?

SHELLY
(kissing him)
You know I do.

GREG
Well, I like it here.

He begins walking deeper into the woods. She hangs back.

GREG
C'mon, I'm gonna take you to a real special place.

EXT. DEEPER IN THE WOODS - A FEW MINUTES LATER

Greg and Shelly have laid the blanket down. They kneel, and Greg takes a pint out of his jacket pocket. He takes a swig and holds it out to Shelly. She declines.

GREG
C'mon, baby, loosen up.

SHELLY
Greg, let's go back to the car. This place freaks me out.

GREG
(lying down and pulling
her down on top of him)
You're just excited...Like me.

They begin to make out.

EXT. THE SKY NEAR THE SHORE - CONTINUOUS

The boys are flying low over the surf. The waves are easily eight feet.

PETER
(yelling)
Watch this...

He flies in front of a wave, as it begins to break, and positions himself in front of it like a surfboard. He catches the wave and makes his body stiff.

The wave propells him toward shore. He dives back through the wave and disappears for a moment. Peter comes soaring up out of the ocean behind the breaking wave.

PETER

Try it.

EXT. THE WOODS - CONTINUOUS

Shelly and Greg are still making out. A squirrel watches. It is joined by another...And another. Soon, there are twenty squirrels watching. In the tree above them, roosts an owl. It is joined by two more.

Soon the couple is ringed by woodland creatures. They continue to make out, oblivious to the animals.

EXT. THE SKY NEAR THE SHORE - CONTINUOUS

The boys 'surfing' in formation.

EXT. THE WOODS - CONTINUOUS

Shelly and Greg making out. Her blouse is off.

Suddenly, one of the owls swoops down and rakes its talons across her back, ripping it open. She screams and tries to disengage herself from Greg's arms. He holds on to her, thinking it was a scream of passion. He runs his hands down her back. They're wet with blood. He starts, then lets go. Shelly rolls off him, still screaming.

Now the squirrels have closed in, maddened by the scent of blood. They dart forward and begin to attack her, covering her body.

Greg struggles to his feet in time to see one of the owls pluck her eyes out. She stops screaming.

Greg turns and runs.

EXT. THE SKY NEAR THE SHORE - CONTINUOUS

Michael getting ready to take off on a wave.

MICHAEL'S POV

Dropping down in front of the liquid wall and rushing toward the shore.

Taking a bottom turn with the tube behind him.

Going up the face of the wave over the crest and into the air.

EXT. THE WOODS - CONTINUOUS

Greg runs in a panic. He's desperately trying to get to the fence. Twenty feet away from it, he stops.

GREG'S POV

The barbed wire fence.

It is covered with bats. They pulsate and make the fence appear to be alive.

It is a scene from your worst nightmare. Their screams rip the air.

E.C.U.

Greg's terrified eyes. WE HEAR the beating of bat wings.

THE FENCE

It's empty. All we hear are the bats screeching.

INT. THE KITCHEN - EARLY THE NEXT AFTERNOON

John is on the phone. He's brought a portable tv into the room, something Wendy would never allow. He's watching a Twilight Zone rerun out of the corner of his eye, as he chats.

JOHN

...Great. Well, you're gonna love this. I just got "Tales From The Crypt" number three. The one where the guy cuts off his skin and feeds it to the guard dogs, so he can escape from the southern prison... Right, then they eat the warden... Yeah, I like happy endings, too.

So, now we can square up the ripped comic your mom stole from you. Sorry it took so long...Edgar, Alan, if you guys were into Batman, we could've settled up a month ago...

Yeah, this is fun. I'll call you again tomorrow at noon, and we'll watch the Twilight Zone together. Bye, Edgar...Bye, Alan.

He hangs up and crosses to the tv. He turns up the volume, recognizes the wrap up, and begins mimicking Serling, lip syncing the narration. He sings along with the theme music, then turns off the tv.

John goes to the fridge and opens it. He takes out a carton of eggs, opens it, and one drops to the floor. He puts the carton down, then goes to the back door and opens it.

JOHN
(calling)
Nanook...

The dog comes running into the kitchen.

JOHN
(pointing at the
mess)
Eat.

Nanook does. John checks the cupboard and takes down a box of Bisquick. He puts it on the counter.

JOHN
Eat the shells, too.

He exits.

INT. MICHAEL'S ROOM - CONTINUOUS

Dim. The curtains tightly drawn. Michael sleeps soundly. John coughs politely. Nothing.

JOHN
Michael, you said five more minutes two hours ago.

MICHAEL
Five more minutes.

JOHN
I have no more business to attend to, and I want to eat breakfast.

MICHAEL
What time is it?

JOHN
The Twilight Zone is over, and Alfred Hitchcock is starting.

MICHAEL
(sitting up)
One o'clock?

JOHN
On the money.

MICHAEL
(falling back)
I can't get up.

JOHN
Okay, I'm gonna make pancakes.

MICHAEL
I'm getting up.

DISSOLVE TO

EXT. THE ANDERSON HOUSE - MID AFTERNOON - EST.

August. WE HEAR a shriek.

INT. THE KITCHEN - CONTINUOUS

As before, John is on the phone, the tv is on. Nanook lies at his feet. John watches the tube, not speaking. There is another scream, then the commercial starts.

TV

The midday Movie, "Dracula Has Risen From The Grave" continues right after this important message.

JOHN

(into the phone)

Edgar, Alan, listen. You guys are way off base. Sure Lugosi was scary, but in a creepy way...Let me finish. I just can't imagine him tearing out throats the way Christopher Lee does...You're just being stubborn. Hold on a sec, there's another call coming in.

He pushes the switch hook.

JOHN

(impatiently)

Who is this?

(changing his attitude)

Oh, hi, mom...Michael?...You want to talk to Michael?...Right now? Can I finish this call first. Thanks, mom. Call back in a few minutes, okay?

He pushes the switch hook again.

JOHN

Edgar, Alan, I gotta go, or my brother will get in trouble.

He hangs up.

INT. MICHAEL'S ROOM - CONTINUOUS

Michael has put up blankets to augment the curtains. The room is practically pitch black. The only illumination comes when John opens the door and leaves it ajar, as he enters the room. He crosses to his brother and begins shaking him.

JOHN

Get up.

MICHAEL

Not now.

JOHN

Yes, now. It's after three. Mom wants to talk to you.

MICHAEL

Not now.

The phone begins to ring.

JOHN

Yes, now. That's her on the phone. I'll go answer it, but you better be right behind me, or I'll tell.

He darts out.

INT. WENDY'S BEDROOM - CONTINUOUS

John answering the phone.

JOHN

Hi, mom...Yes, he's right here.

John walks into the hall holding the phone, which is on a long extension cord.

JOHN

(calling)

Michael, telephone...It's mom for you.

MICHAEL (O.S.)

Bring it in here.

INT. MICHAEL'S ROOM - CONTINUOUS

John at the door. The cord isn't quite long enough to reach into Michael's room.

JOHN

(his hand over the receiver)

It won't reach.

MICHAEL

Try.

John sets the phone down, then tries to bring just the receiver to Michael, who is still in bed. The cord stretches, then the plug comes out of the phone. Neither of them notice. Michael takes the receiver.

MICHAEL

(into the receiver)

Hi, mom...

(to John)

We got cut off.

John notices the plug has come out. He grabs the receiver from Michael and plugs it back in.

JOHN

(into the receiver)

Hi, mom...No, I accidentally pulled the plug.

(putting his hand over the receiver)

I told you it wouldn't reach.

(into the phone)

Here he is now.

Michael struggles out of bed and grabs the phone.

MICHAEL

Hi, mom...

INT. WENDY'S OFFICE - CONTINUOUS

Wendy is on the phone.

WENDY

Michael, are you all right?...Well, you sound terrible. Michael, I need a favor. Max is picking me up after work and taking me out. So, I want you to feed John and make sure he takes a bath. That means no more than twenty minutes in the tub. I don't want him pruning again. This Spanish Armada thing has gotten out of hand...Just do this one thing for me, and I'll make it up to you, sweetheart. Bye.

She hangs up.

INT. THE HALL - CONTINUOUS

Michael slams down the phone.

MICHAEL

God damn it.

JOHN

What?

MICHAEL

I gotta babysit you tonight.

JOHN
That should be easy.

MICHAEL
What do you mean?

JOHN
Well, if you babysit me tonight like
you babysit during the day, all you gotta
do is sleep. You're like a goddamn bat.

MICHAEL
Don't swear.

JOHN
Fuck you.

INT. THE KITCHEN - SUNSET

Dusk has painted the backyard outside the windows
shades of pink and red.

On the table are the remains of dinner, sloppy Joes.
John's plate is clean, Michael's contains a whole
sandwich.

JOHN
Are you gonna finish that?

MICHAEL
I'm not hungry.

JOHN
C'mon, I'll split it with you.

MICHAEL
Take it all.

JOHN
I'm stuffed. I'll just help you eat it.

John takes Michael's plate and cuts the sandwich in
half, cutting his finger in the process. Some blood
falls on the sandwich. John puts his cut finger into
his mouth.

JOHN
Ooops. Here, you take the half I didn't
bleed on.

MICHAEL
No, I want that half, it's smaller.

Michael grabs the half of the sandwich with John's blood
on it. He wolfs it down with a single gulp, his throat
distending. John watches.

JOHN

I'm not hungry anymore.

He takes the other half of the sandwich and gives it to Nanook, who swallows it much in the same manner as Michael. John watches that, too.

JOHN

I may never be hungry again.

(looking at his watch)

It's almost eight o two. I gotta start taking my bath. I wanna be finished by nine.

He gets up and looks at his brother.

JOHN

Are you okay?

MICHAEL

I shouldn't have eaten that sandwich.

John exit, Nanook behind him.

INT. THE BATHROOM - CONTINUOUS

The full moon rises and shines a ghostly light through the window.

John enters and throws on the lights, then he starts running the water in the old claw-footed tub. Nanook settles down on the bath mat.

INT. THE KITCHEN - CONTINUOUS

Michael is still at the table. His face is ashen. The sound of running water from above is almost deafening.

INT. THE BATHROOM - CONTINUOUS

John filling the sink, too.

INT. THE KITCHEN - CONTINUOUS

Michael has crossed to the kitchen sink, afraid he might be sick.

INT. THE BATHROOM - CONTINUOUS

John has his boots out. He has turned off the water.

INT. THE KITCHEN - CONTINUOUS

Totally silent. Michael heaves in the sink, the only sound his own retching.

INT. THE BATHROOM - CONTINUOUS

John is finishing setting up his boats.

JOHN

Well, Nanook, are we ready to set the Way Back Machine? Back to fifteen eighty eight.

(looking around)

We will be, as soon as I find Sir Francis Drake.

INT. THE KITCHEN - CONTINUOUS

Still silent. Michael stands panting over the sink. He goes to the fridge and opens it.

INT. THE BATHROOM - CONTINUOUS

John enters carrying a toy WW II destroyer.

JOHN

(to Nanook)

This will change everything.

INT. THE KITCHEN - CONTINUOUS

Michael has taken a carton of milk out. He opens it and drinks. He immediately starts to heave. He covers his mouth with his hands, as he makes for the sink.

INT. THE BATHROOM - CONTINUOUS

The destroyer sits in the bathtub, as John begins undressing.

INT. THE KITCHEN - CONTINUOUS

Michael staring out the window at the full moon.

INT. THE BATHROOM - CONTINUOUS

John in his underwear. He looks at the bathtub.

JOHN'S POV

The bathtub is full of ships, there's no room for him.

JOHN

He takes a couple out and puts them in the toilet.
Then, he picks a face mask up off the floor.

JOHN

(to Nanook)

In case things get ugly, I want this
next to me.

INT. THE KITCHEN - CONTINUOUS

Michael stares at the full moon, running his tongue
over his teeth.

INT. THE BATHROOM - CONTINUOUS

John takes off his watch and glances at it.

JOHN

If I don't hurry up, I won't have
time for my bath.

He takes off his jockey shorts and jumps in.

INT. THE KITCHEN - CONTINUOUS

Michael still staring out at the moon. He raises
a hand to his mouth and runs his thumb across his teeth.
He pulls it away with a start. There is a bleeding
puncture on its tip. Without thinking, he licks it.
WE HEAR faintly, the sound of a heartbeat.

INT. THE BATHROOM - CONTINUOUS

John in the tub. Nanook begins to howl.

JOHN

Cut it out. You're making me nervous.

INT. THE KITCHEN - CONTINUOUS

Michael sucking his thumb. He turns and heads to the
door. The heartbeat gets louder.

INT. THE BATHROOM - CONTINUOUS

Nanook is whimpering.

JOHN

That makes me more nervous.

INT. THE STAIRS - CONTINUOUS

Michael climbing. The heartbeat is deafening.

INT. THE BATHROOM - CONTINUOUS

Nanook, growling, as the door opens. Michael enters, still sucking his thumb. The dog bristles at him, John doesn't turn. Michael stares at his brother's back.

The first heartbeat is joined by a second, much faster, heartbeat.

JOHN

Is that you, Michael?

Michael doesn't answer. He turns to Nanook and glares. Nanook begins to whine, then skulks past him out the door.

Michael and John are alone. WE HEAR the single heartbeat.

INT. MICHAEL'S ROOM - EARLY MORNING

Michael is asleep with his back to us. The early morning light shines through the cracks in the drapes and blankets. WE HEAR a knock at the door.

WENDY (O.S.)

Michael, get up, I'm leaving.

WE HEAR her go off down the hall, as Michael turns over and faces us. He is spattered with blood, his hair is matted with it. There is a smear of red on his mouth. He doesn't wake.

EXT. THE BACKYARD - A FEW MINUTES LATER

John comes out the back door. He wears his pajama bottoms. He stretches.

JOHN

(calling)

Nanook...

The dog doesn't appear.

JOHN

(calling)

Nanook...Food...Nanook...

John walks further into the backyard, toward the picnic table. He slips and falls, catching himself with his hands. He looks at them, they're smeared with blood. He lets out a little yelp, then scrambles to his feet. Then he notices something in the grass. Tufts of Nanook's hair.

INT. MICHAEL'S ROOM - CONTINUOUS

Michael is still asleep, as John bursts hysterically through the door.

JOHN

Michael, wake up. Now. Something's happened to Nanook.

Michael doesn't stir. John crosses to him and begins shaking him.

JOHN

C'mon, this is serious. Nanook's in trouble.
(shaking his brother
harder)

Help me, Michael. Help me find my dog.

There is still no response from Michael, so John rushes to the window and tears down the blankets. He draws the curtains and turns to face his brother.

The morning sun streams directly into the room and onto Michael's bloody face. John sees the blood and is aghast. He sees Nanook's dog collar in Michael's hand and gets angry.

He strides over to Michael and begins punching him.

JOHN

You asshole, what have you done, you fucker?

Michael can't defend himself, because he can't wake up. John continues to punch him, as he tries to pull him out of bed.

JOHN

Get up. Tell me what you did to my dog, you shit. I'm gonna tell. I'm telling.

John pulls Michael out of bed and begins kicking him.

JOHN

Wake up. C'mon, wake up. I'll kill you, if you don't wake up.

John gives Michael one last kick, then collapses beside him in tears. Finally, Michael stirs and opens his eyes a crack.

MICHAEL

(concerned, but groggy)
John, what's wrong?

JOHN

(sobbing)

What's wrong? You tell me. What have you done with Nanook?

MICHAEL

Nothing. What are you talking about?

John grabs his brother and drags him to the mirror. He has his hand in Michael's blood matted hair, making him look at his reflection. But Michael's light sensitive eyes are closed.

JOHN

Now, what do you have to say for yourself?

Then, John notices something funny about Michael's reflection.

He steps out from behind Michael, checks the mirror, then steps back behind him.

John stands behind his brother and holds up three fingers. Michael is transparent, but not invisible. John can see himself through his brother.

JOHN

(outwardly calm)

Michael, how many fingers am I holding up? Open your eyes and tell me.

MICHAEL

(squinting)

Three?

John lets go of his brother and backs off, making the sign of the cross with his fingers. Michael is slowly coming to full consciousness.

MICHAEL

John, we made a deal. You let me sleep late, and I let you do whatever you want, except wake me up. So, what are you doing in here?

JOHN

(still making the sign of the cross)

I woke you up to tell you that you're a dog killer, but you're worse than that. You're a shit sucking vampire. Look in the mirror and tell me what you can hardly see.

Michael crosses back to the mirror and tries to gaze at his reflection.

MICHAEL

Me?

JOHN

(still making the sign of
the cross)

Good. Now before I put a stake through
your heart and stuff your mouth with
garlic at a crossroads, tell me what you
did with Nanook.

MICHAEL

(serious)

John, did something happen to Nanook
last night?

JOHN

(still making the sign of
the cross)

Yes.

MICHAEL

Thank God.

JOHN

(still making the sign of
the cross)

Thank God?

MICHAEL

John, I have an awful feeling that it was
almost you. You could've disappeared last
night. Nanook must've known. I think, he
tried to protect you.

JOHN

(still making the sign of
the cross)

Oh, I see.

A beat.

MICHAEL

You think I'm a vampire?

JOHN

Yes, I do.

MICHAEL

(indicating John's sign of the
cross)

Do you have to do that?

JOHN

(still making the sign)

Yes, I do.

(he thinks)

But maybe I don't.

John crosses to Michael.

JOHN

How do you feel about...

He thrusts his crossed fingers in h's brother's face.

JOHN

This?

MICHAEL

It gives me a little headache.

JOHN

That's all?

He puts his fingers down.

JOHN

Hmmm. You know what I think, Michael?
I think, you're not a vampire, yet. I
also think, you better sit down and tell
me all about what you've been doing this
summer.

EXT. THE FENCE GUARDING THE WOODS - THAT NIGHT

Through the chain links of the fence, WE SEE Michael
and John are already inside. Michael gives the bob-
white call.

EXT. THE WOODS - A FEW MINUTES LATER

The two are walking towards the cave.

JOHN

...So, what happens, if you don't give
the whistle?

MICHAEL

I don't know, but I don't think, we
want to find out.

EXT. THE BLUFF - LATER

The boys are standing by the cave entrance.

MICHAEL

Are you sure about this blood brother
stuff?

JOHN

I'm improvising, Michael. Now, call him
out.

MICHAEL

(calling)
Peter...

No response.

MICHAEL

(louder)

Peter...

PETER (O.S.)

What?

They whirl, Peter is standing behind them.

PETER

(overly friendly)

Michael, John, what an unexpected surprise.

MICHAEL

We have to talk.

One by one, the rest of the gang lands, surrounding Peter, Michael, and John.

MICHAEL

Can we go someplace else to talk?

PETER

What's wrong with here?

Michael and John look around, indicating the Lost Boys.

PETER

I don't have any secrets from the boys, do you?

JOHN

(taking charge)

Okay, if that's the way you want it.

PETER

(to John, with deadly calm)

It is.

A beat.

JOHN

I'll get right to the point. Leave my brother alone.

PETER

(to Michael)

What's he talking about?

JOHN

You know perfectly well what I'm talking about. I want you to stop turning my brother into a vampire. Thank heavens, I caught you before you made him take a human life.

PETER
(to Michael)
Is that what you want?

MICHAEL
(wavering under Peter's
gaze)
I...Uh...

JOHN
Yes, it is what he wants.

PETER
No, John. Michael wants to be one of us.
Don't you, Michael?

MICHAEL
(practically hypnotized by
Peter)
I...

JOHN
(to Michael)
Let me handle this.

PETER
Oh, the baby's gonna handle this.

JOHN
Watch who you're calling baby. This has
gone far enough, and it's gonna stop
right now.

The Lost Boys and Peter laugh.

PETER
Really?

JOHN
Yes. That's why we came here tonight, to
tell you it's over. C'mon, Michael.

They try to leave, but they're surrounded.

JOHN
(to Peter)
Tell them to let us go.

PETER
No problem. We don't need either one of
you anymore.

JOHN
What do you mean? Need us?

PETER
We needed someone to invite one of us in.

MICHAEL

(to John)

What's he talking about?

JOHN

Typical vampire crap. They need to be invited in.

(to Peter)

Big deal. We're both here. The only person left at home is...

PETER

Wendy.

JOHN

(horrified)

Mom!

PETER

(smiling)

You know, we've always wanted a mother.

JOHN

Not our mother. uh uh.

PETER

We still want you, Michael. You'll have your mother...Forever.

(to John)

We never wanted you.

JOHN

I don't want any part of you.

PETER

Good. Then this will make us both happy.

Peter moves swiftly to John, picks him up, and throws him toward the edge of the cliff. John lands about three feet from the edge, but the momentum carries him over.

WE SEE his little hands trying to hold on, clawing at the earth, which finally gives way.

WE HEAR John screaming his brother's name. Peter turns to Michael, who is stunned.

LADDIE

I'm hungry.

DWAYNE

Me, too.

They smile. WE SEE their fangs.

PETER

Yeah, me, too. Time for dinner. We'll see you soon, Michael. 'Cause like it or not, you're one of us now.

Peter's grin turns into a death's head. below the surface of his skin, WE SEE the rot and putrification of centuries of decay.

INT. MICHAEL'S ROOM - LATER

Michael, devastated, lies sobbing on his bed. WE HEAR tapping outside his window. He looks up.

MICHAEL'S POV

John hovering outside the window.

MICHAEL

He gets up and opens the window. John flies in. He keeps darting around the room.

MICHAEL

Where were you? I thought you really died.

JOHN

(elated)

I've never had so much fun. Did you know, Mrs. Benson sleeps with no clothes on?

MICHAEL

John, you land this minute. We have to talk.

John barrel rolls, not listening.

MICHAEL

John, the sun will be up soon.

This brings John down with a thud.

JOHN

Why didn't we become blood brothers sooner? I could've been flying all summer.

MICHAEL

Try eating solid food, then you'll know.

JOHN

Right.

MICHAEL
What are we gonna do?

JOHN
I'll tell you what we can't do. We
can't go tell mom the vampires want her.

MICHAEL
Right.

JOHN
We gotta get her out of town before
it gets dark tomorrow. Then, we're gonna
go back to that cave with five wooden stakes.

Michael begins to yawn.

JOHN
Am I boring you, Michael?

MICHAEL
No.
(yawning again)
I'm just real tired.

JOHN
(yawning)
Yeah, me too. Well, it's been a big
night.

Now, John's nodding out.

JOHN
Let's get some sleep, so we can get
up early. We have a lot to do tomorrow.

Michael is already asleep. John lies down beside him,
and he's out like a light. The eastern sky begins to
glow with morning.

DISSOLVE TO

INT. MICHAEL'S ROOM - THREE O'CLOCK

The boys are still asleep. They both have the covers
over their heads. We faintly HEAR the phone ringing.

One of the covered lumps stirs, then John pokes his
head out from under the covers. He squints, then
checks his wristwatch.

He leaps out of bed and begins shaking his brother.

JOHN

Michael, wake up. We're in trouble.

MICHAEL

Five more minutes, mom.

John rips the blankets off him.

JOHN

Get up, you asshole.

Michael rolls over and puts his head under the pillow.

JOHN

Michael, this is serious. They're coming.

Nothing from Michael. John sees it's hopeless. He's on his own until dusk.

INT. THE KITCHEN - 3:10

John is on the phone. He is wearing Mickey Mouse sunglasses to shield his now sensitive eyes.

JOHN

Santa Cruz Bee? What time is sunset tonight?
...7:33? Thanks.

He hangs up and dials again.

JOHN

Edgar, Alan, I need your help. I can't explain right now, but get over here as fast as you can.

He hangs up, picks up a phone book, leafs through it, and finds the number he was looking for. He dials.

JOHN

Hello, Western Union? I'd like to send a telegram to Mrs. Wendy Anderson...

DISSOLVE TO

INT. WENDY'S OFFICE - 3:15

Wendy hanging up the phone.

WENDY

Oh, my God.

She turns to the woman at the next desk.

WENDY

Lucy, I've got to leave right now. My ex husband has been in a terrible accident.

She picks up the phone, dials, listens, then hangs up.

WENDY

The line's busy. Lucy, could you keep trying to reach my kids. Tell them I had to see their father.

INT. THE KITCHEN - 3:30

John on the phone.

JOHN

Hi, Todd, it's John. Remember me from Christmas?...Just fine...Uh, I know this is a weird thing to ask, but would you cut the phone lines to my dad's house?...It's a matter of life and death. I'd do the same for you. Thanks. Oh, and if you see anybody fix them, cut 'em again. Bye.

DISSOLVE TO

INT. THE KITCHEN - 3:35

John on the phone.

JOHN

That's right, ash stakes...No, birch won't do...

WE HEAR a knock at the door.

JOHN

(yelling)

Come in.

(back on the phone)

Ash...No, I'm not calling you an...

Never mind.

He hangs up, as THE FROG BROTHERS enter.

EDGAR and ALAN are nine year old identical twins. Scrawny and wearing oversized t-shirts and swim trunks. They have absurdly deep voices.

JOHN

Edgar, Alan.

EDGAR

I'm Edgar.

ALAN

I'm Alan.

JOHN

Alan, Edgar. I'm so glad you're both here.

ALAN

What's up?

JOHN

I'll explain on the way.

EXT. THE EDGE OF THE BACK YARD - CONTINUOUS

Nanook lies panting in the bushes, bloody and weak.

EXT. THE ROAD TO THE WOOD - 4:00

Edgar, Alan, and John on their bikes. The sun beats down on them, as they try to ride and swat a swarm of flies away.

John is still wearing his sunglasses, but he's added a pith helmet and backpack to his ensemble.

Edgar has stakes from a housing development, the pennants still attached, strapped to his back.

Alan has a croquet mallet strapped to his back.

EDGAR

Don't worry, John. We'll make short work of these vampires.

ALAN

I just hope six cloves of garlic are enough.

JOHN

One apiece and an extra for good luck.

The flies have become thicker.

EDGAR

(swatting)

Boy, something must've died around here.

JOHN

A long time ago.

They have reached the fence.

John stops, totally baffled. It looks completely different in the daylight. The only reason we know they're in the right place, is the "No Trespassing" sign.

ALAN

Is this the right place?

JOHN

I think so.

He pulls wire cutters out of his backpack and begins snipping the chain links.

DISSOLVE TO

EXT. A FEW YARDS INTO THE WOODS - 4:15

The underbrush is impenetrable. John whistles the bobwhite, hoping it will part. Nothing.

EDGAR

Which way?

JOHN

I don't know. It looks different in the daylight.

ALAN

(swatting flies away)
Goddam it.

EDGAR

(spitting)

I just swallowed a fly.

The flies are getting so thick, it's hard to see the boys. No amount of swatting can clear the air.

THE BOYS' POV

The ground. It's alive with flies, churning and buzzing. Not a bit of earth is visible.

JOHN/EDGAR/ALAN

They run.

EXT. OUTSIDE THE FENCE - 4:20

The three are panting and not a little scared.

ALAN

I never thought, I'd be afraid of flies.

JOHN

Let's get back to the house. We've got a lot to do.

EXT. THE FRONT OF THE HOUSE - CONTINUOUS

Nanook comes creeping out from the side of the house. He drags himself into the garage.

INT. JOHN'S ROOM - 4:40

Edgar and Alan are unstrapping their stakes and mallet. John is taking his wad out from the pillow.

JOHN

I think I've got enough for what we need.
Edgar...

ALAN

I'm Alan.

JOHN

Alan. You take my mom's bike. You'll need the basket.

ALAN

Uh uh. I'm not riding a girl's bike.

JOHN

(to Edgar)

Talk to your brother.

EDGAR

I'll take the girl's bike.

John hands Alan his backpack.

JOHN

Then, you'll need this. Are you both straight on what we need?

They nod. He hands them money, and they start to leave.

JOHN

See you here at 5:30.

They go.

INT. A SUPERMARKET - 4:55

Edgar is at the checkout counter. He has six pounds of garlic and a quart of beef blood.

CHECKER

Alan, does your mother know what you're buying?

EDGAR

I'm Edgar, and yes. She sent me. We're having spaghetti tonight.

INT. A CATHOLIC CHURCH - SIMULTANEOUS

Alan is busy filling mason jars with holy water. A hand comes into frame and rests on his shoulder. He jumps, looks around, then sees THE PRIEST.

PRIEST

What are you doing here, my son?

ALAN

Oh, Father, forgive me, but I really need this holy water.

PRIEST

(recognizing him)

Edgar, what's troubling you?

ALAN
I'm Alan, and I can't tell you right now.
I'll tell you all about it at confession.
Please. trust me.

A beat.

PRIEST
Promise me that you are not defiling
Mother Church.

ALAN
I swear, Father.

PRIEST
Then, take the water with my blessing.

ALAN
Oh, thank you.

Alan screws the top on the last mason jar and puts
it in his backpack. He begins to leave, then turns.

ALAN
Father...

PRIEST
Yes.

ALAN
Could you recommend a religious supply
store?

INT. JOHN'S ROOM - SIMULTANEOUS

His normally tidy room is a shambles. He is rummaging
through the closet, throwing things out in the room.
He drags an old toy chest out and begins digging
through it.

INT. TOY STORE - 5:15

Edgar has a shopping cart filled with squirt guns
and baseball bats. He is racing down an aisle, looking
for something. He spies a CLERK and sprints over to
him.

EDGAR
Excuse me, where are the bows and arrows?

CLERK
Real bow and arrows?

EDGAR

No, toy bows and arrows. This is a toy store, isn't it?

INT. JOHN'S ROOM - SIMULTANEOUS

The contents of the toy chest are scattered throughout the room. John still hasn't found what he was looking for. He goes to his brother's room.

INT. MICHAEL'S ROOM - CONTINUOUS

Michael is still asleep. John tries shaking him. Nothing. John goes under Michael's bed. WE SEE dirty clothes come flying out.

Finally, John emerges with a plastic rifle. He stands and checks the bolt action. It still works. He smiles.

INT. JOHN'S ROOM - 5:30

The opaque projector is on, and a diagram of the house is being thrown on the wall.

Edgar is stringing garlic. Michael is drinking beef blood. John is marking the diagram with exes. Alan is taking the suction cups off the arrows and sharpening the points in a pencil sharpener.

The room is littered with a ghetto blaster, baseball bats, the mason jars of holy water, squirt guns, and a large plastic bag filled with crosses.

JOHN

(looking up from the diagram)

Could I have your attention?

They look up from their tasks. Michael sets his jar of blood down.

JOHN

All right, men, our objective is to detain the vampires here until morning light. When it gets dark, Edgar will go to the cave and seal it, cutting off that avenue of escape.

Edgar nods.

JOHN

After that, he'll come back here and mount a flanking attack from outside. But, first things first. Study this diagram, the exes mark the places in the house where weapons will be hidden...

INT. THE LIVING ROOM - LATER

John inserts a cassette in his mother's sound system, cues it, and leaves the tape deck on.

INT. THE ENTRANCE HALL

Edgar halfway up the stairs, Alan on a ladder. They are stringing up scoop lights, that are attached to a clothesline.

John is rigging up a plumb bob of garlic above the front door.

Edgar takes a hammer and pounds a nail in the wall to secure his end.

JOHN

Jesus, Edgar, my mom's gonna kill me. She hates nails in the wall.

EDGAR

John, you just drove a nail in above the front door.

JOHN

Right. Sorry.

Edgar ties his end around the nail and drops the extension cord.

The plug lands next to an electrical outlet at the foot of the stairs.

INT. THE KITCHEN

C.U. Little hands pressing garlic into a pitcher of water. On the counter next to the pitcher are squirt guns and a funnel.

INT. WENDY'S ROOM

Michael flies up to her ceiling fan and plants a squirt gun on one of the blades.

He drops and picks up a bow and arrows. He puts them under her pillow.

INT THE BATHROOM

John emptying out a bottle of Nina Ricci cologne. (the flacon with the Lalique dove on top) Wearing Playtex gloves, he fills the flacon with holy water from one of the mason jars.

He picks up a balloon, looks at the jar of holy water, then shakes his head.

JOHN
(yelling)
Edgar...Alan...I need one of you.

C.U.

Little hands attaching eye hooks to a cross. The little hand puts the crosses on top of a pile of other crosses, all with eye hooks attached.

INT. THE REC ROOM

Edgar puts a baseball bat in the dried flower arrangement.

Then, he puts the squirt rifle under the sofa cushions.

EDGAR
Coming.

C.U.

Little hands taking suction cups off darts and replacing them with needles, taping the needles to the shafts with electrical tape.

INT. THE BATHROOM

Edgar enters.

EDGAR
What do you want?

JOHN
I want you to fill your mouth with holy water and blow it into the balloon.

EDGAR
I'm Catholic, I can't.

JOHN
I'm part vampire. I really can't.

Edgar holds out his hand, and John gives him the balloon.

INT. THE GARAGE

Alan sets a bow and arrow on the far side of the garage from the kitchen.

Then, he takes the metal lids off the two trash cans and tosses them to the ground on opposite sides of the garage. He exits into the kitchen.

WE SEE Nanook lying behind the trash cans, bloody, but still breathing.

INT. THE KITCHEN

Alan enters and picks a bow and arrows off the counter. He stashes them in the broom closet.

INT. THE BATHROOM

John takes his robe and hangs it on a hook on the door, covering a dart gun, holster, and a metal ring.

INT. JOHN'S ROOM

Edgar nailing a cross on the door that leads to the bathroom. He opens the door to hide the cross.

WE SEE the robe on the other side of the door.

INT. THE UPSTAIRS HALL

Michael comes out of Wendy's room and runs into John coming out of the bathroom.

John has the perfume bottle filled with holy water in his hand.

JOHN

All set?

MICHAEL

All set.

JOHN

Remember, the holy water will be in the perfume bottle on mom's vanity.

MICHAEL

Gotcha.

JOHN

And I just set the flare.

MICHAEL

Gotcha.

EXT. THE HOUSE - DUSK

Edgar pedaling off, a crowbar strapped to his back.

INT. THE DOWNSTAIRS HALL - CONTINUOUS

John stands on the stairs.

JOHN

(yelling)
Garlic.

ALAN (O.S.)

Check.

MICHAEL (O.S.)

Check.

JOHN
(yelling)
Baseball bats...

ALAN (O.S.)
Check.

EXT. THE FENCE - A FEW MINUTES LATER

Night is rapidly falling, as Edgar pulls up. He gets off his bike and goes directly to the hole they cut earlier. He steps through and enters the wood.

He doesn't notice the rattlesnake, that coils itself behind him.

EXT. A GAS STATION - SIMULTANEOUS

Wendy on the pay phone, as an ATTENDANT pumps gas in the background.

WENDY
But this is an emergency, operator...
If the line was repaired, why is it still
out of order?...Never mind.

EXT. THE WOODS - A FEW MINUTES LATER

Edgar checking a piece of paper, obviously a map. He looks up and checks out a misshapen tree, looks back at the map, and nods.

An owl roosts in the branches. It hoots, startling Edgar. He tries to whistle, but his mouth is too dry.

EXT. THE FENCE - SILULTANEOUS

Alive with bats.

INT. THE STAIRS - CONTINUOUS

Michael, John, and Alan sitting.

MICHAEL
It's dark. What're they waiting for?

JOHN
(snappishly)
You're the vampire, you tell me.

ALAN
I don't think now is the time to fight
amongst ourselves.

JOHN
(to Michael)
I'm sorry.

There is a knock at the front door.

JOHN

(whispering)

Don't open it. Make them open it.

Another knock.

EXT. THE WOOD - CONTINUOUS

Edgar still trying to whistle. WE HEAR flies.

EXT. THE GAS STATION - CONTINUOUS

Wendy on the phone.

INT. THE HALLWAY - CONTINUOUS

The knocking has stopped, there is total silence. John, Alan, and Michael jump as the phone rings. Michael runs to answer it.

INT. THE KITCHEN - CONTINUOUS

Michael grabbing the phone.

MICHAEL

Hello...Oh, hi, mom...Yeah, Lucy called and told us...I sound funny? That's funny. Uh, How about dad. I mean, how's dad?

EXT. THE WOODS - CONTINUOUS

Edgar is now surrounded by woodland creatures. He just can't whistle.

INT. THE KITCHEN - CONTINUOUS

Michael still on the phone. Through the french doors in the rec room behind him, WE SEE a shadowy figure. Michael has his back to it.

MICHAEL

I gotta go now, mom. John's in the bathtub playing Run Silent, Run Deep...

EXT. THE WOODS - CONTINUOUS

Edgar still trapped.

The owl takes off and dive bombs him, as he finally gets out the bobwhite whistle.

The owl floats away above him, as the other animals disperse.

INT. THE KITCHEN - CONTINUOUS

Michael still on the phone, the shadow closer to the windows behind him.

MICHAEL

Yeah, I love you too, mom...Okay, I'll tell him.

He hangs up with a sigh of relief and turns toward the french windows in the rec room. He sees the shadow and lets out a blood curdling shriek.

The lock rattles, then a hand shoots through a pane of glass, shattering it. It unlocks the bolt.

Alan and John come running into the rec room. Alan has his bow and arrows, John has a baseball bat raised as a club.

The door opens, and Max enters. There is an awkward beat. John lowers his bat and leans on it like a cane.

JOHN

Oh, hi, Max.

MAX

I heard you scream, Michael, are you okay?

MICHAEL

(crossing to Max)

You scared the shit out of me, Max.

Max takes in the garlic strung over the french doors. Then, he looks over to Alan, who is lowering his bow.

MAX

What the hell are you kids up to?

EXT. THE BLUFF - CONTINUOUS

Edgar's setting up a small boulder to use as a fulcrum for his crowbar lever.

INT. THE REC ROOM - CONTINUOUS

Michael is trying to explain things to Max, as John looks on, and Alan tries to disappear.

MICHAEL

You see, Max, Alan here came over because... We were scared. Right, John?

JOHN

Exactly.

MAX

Well, if you're frightened, I'll stay here with you.

MICHAEL

No, no. We're not scared anymore. We're playing.

JOHN
We're all right. Really.

MAX
(indicating the strings
of garlic)
What are you guys playing?

EXT. THE BLUFF - CONTINUOUS

Edgar using his lever. The boulder rolling across the cave entrance.

INT. THE REC ROOM - CONTINUOUS

JOHN
We're playing Fearless Vampire Killers.

MAX
I'm not surprised you were scared.

JOHN
Actually, Max, the vampires haven't gotten here yet. I don't think they'll come, until you leave.

John shows Max the baseball bat in the flower arrangement.

JOHN
But don't worry, we can handle them.

MAX
Okay, I'm leaving. Call me, if you need me. Tell your mom, I'll fix the glass in the morning.

He goes back out the french doors.

EXT. THE FENCE - CONTINUOUS

Edgar gets on his bike and takes off.

INT. THE STAIRS

Michael, John, and Alan are sitting and waiting. It's totally silent except for the tick of the grandfather clock in the hall. They whisper.

MICHAEL
Did you hear something?

JOHN
I didn't hear anything.

ALAN
You guys didn't hear anything.

MICHAEL
I thought, I heard something.

JOHN
You didn't hear anything.

ALAN
Shut up, so we can hear something.

A beat of silence. WE HEAR the door from the garage to the kitchen open.

MICHAEL
Did you hear that, John?

ALAN
I heard it.

JOHN
I thought I told you guys to secure all the entrances, except the front door, with garlic.

MICHAEL/ALAN
We did.

JOHN
Sssssh.

There is silence again, except for the tick of the clock and the sound of someone creeping through the kitchen towards them.

John points to Alan and indicates to him to go through the rec room and into the kitchen.

Alan picks up his bow and arrows and heads out, as John watches.

Then John approaches the hall door to the kitchen, after he makes sure that Alan is around the corner.

He yanks open the door only to see...Edgar.

JOHN
Alan, how did you...

Edgar shakes his head.

JOHN
Oh, don't tell me, you're Edgar, right?

Edgar nods his head. Behind Edgar WE SEE Alan with his bow raised, the arrow drawn. He realizes, it's his brother and lowers the weapon.

JOHN
(to Edgar)
All clear?

EDGAR
All clear.

JOHN
(calling out)
All clear.

The grandfather clock begins to chime.

MICHAEL (O.S.)
Peter!!!

John points to Alan and indicates the broom closet.
Alan slips into it, as John grabs Edgar and they enter
the hall.

INT. THE HALL - CONTINUOUS

The clock finishes striking midnight. Michael is
standing on the stairs.

Peter is in the hall with Paul, Laddie, and Star.
Dwayne is behind them, still outside on the front
porch. Star wears a necklace of fingers.

John and Edgar enter and join Michael on the stairs.

PETER
This is pathetic.

JOHN
What do you mean?

PETER
Why don't you get a clue? Wait for the
vampires to leave the cave, before
you seal it.

EDGAR
My mistake, John.

JOHN
It's over, Peter. Leave before we destroy
you.

This gets a big laugh from the vampires.

PETER
You got it wrong, punk...Baby.

JOHN
Watch who you're calling baby.

PETER

Oh, I'm shaking like a leaf.

JOHN

I warned you.

John stoops and plugs in the extension cord. The scoop lights come on, blinding the vampires. The theme from "The Magnificent Seven" comes blaring out of the ghetto blaster, deafening them.

Michael unties the bow knot, setting in motion the garlic garland, which swings over the door, sealing that exit.

While the vampires are temporarily stunned, Michael, John and Edgar split.

ANGLE ON

The vampires. Dwayne still outside, the garlic preventing him from entering and the rest from leaving.

PETER

Dwayne, check the back of the house.
(to the rest)

Scatter. Take 'em out one by one. But remember, the baby's mine.

Star, Laddie, and Paul take off in different directions. Peter picks up the ghetto blaster and throws it through a wall.

INT. THE REC ROOM - CONTINUOUS

Edgar crouched behind the sofa. John behind an easy chair.

Suddenly, one of the huge planters from the backyard comes crashing through the french doors, breaking the glass and the strings of garlic.

Dwayne appears at the shattered doors, chuckling.

DWAYNE

Whimps.

EDGAR

Shit.

JOHN

(yelling)
Neutralize him. Plan A.

Edgar reaches under the sofa, pulls out the rifle squirt gun, takes aim, and fires. He gets Dwayne in the eyes. Dwayne grabs his eyes, drops to his knees, and screams.

Edgar races to the flower arrangement and pulls out the baseball bat. He pounds Dwayne about the face and shoulders with it.

While the garlic juice is burning Dwayne's eyes, the bat doesn't seem to bother him. He looks up at Edgar, his eyes bleeding, grabs the bat, and breaks it with his bare hands.

He looks at Edgar and laughs. Edgar realizes he's a dead man.

C.U. DWAYNE

Smiling. His eyes bleeding, his fangs showing razor sharp and dripping saliva.

JOHN

Drawing his bow and shooting an arrow into Dwayne.

DWAYNE

He pulls it out, then still holding it, swings his arm out from his body and clean through the wall.

Edgar picks up the sharp half of the broken bat and drives it through Dwayne's heart. He falls forward, and the jagged blood soaked end of the bat comes out his back.

John and Edgar watch in horror, as Dwayne disintegrates to a pile of ashes.

EDGAR

John, it was real easy pushing that bat through his heart.

JOHN

Whaddya mean?

EDGAR

He was soft as butter there.

JOHN

That's good to know.

EDGAR

What next?

JOHN

Plan B.

INT. THE LIVING ROOM - CONTINUOUS

Empty. John creeps in and heads to his mother's sound system. He activates the tape. WE HEAR whispering through the speakers. John ducks into the hall, as Star flies in.

Star hovers, then locates the sound. He flies to a speaker, then to the stereo, which he knocks over.

INT. THE REC ROOM - CONTINUOUS

Edgar at the hutch. He is trying to jiggle it to make a noise. It won't budge.

Finally, he takes a plate out and drops it on the floor, where it shatters.

INT. THE LIVING ROOM - CONTINUOUS

Star hears it, he flies to the sound.

INT. THE REC ROOM - CONTINUOUS

Edgar waiting. Star flies in, and Edgar runs through the kitchen and out the door to the garage. Star is in hot pursuit.

Alan steps out of the broom closet behind them, holding his bow and arrows.

INT. THE GARAGE - CONTINUOUS

Star flies in. Edgar is at the ready with his bow and arrows. He lets fly, Star keeps coming.

Alan appears at the door to the garage and lets fly with his arrow. Star angrily wheels and sees him. Confused by the seeming double image, he drops to the ground.

Edgar and Alan pick up the metal trash can lids and rush him, driving the arrows deep.

Star disintegrates so fast, that Edgar and Alan are nose to nose in a flash.

ALAN

He went fast.

INT. THE KITCHEN - CONTINUOUS

Edgar and Alan enter from the garage. Edgar takes a spoon and puts it in the garbage disposal. He turns it on, and WE HEAR the grinding and the spoon clanking. John enters from the rec room. Edgar turns off the disposal.

JOHN
Edgar, Alan, I'm so glad you're both alive.

EDGAR/ALAN
Thank you.

ALAN
What about Michael?

JOHN
Let's find out.

He turns on the disposal.

INT. MICHAEL'S ROOM - CONTINUOUS

Michael hears the disposal go on a second time. He crosses to his window and opens it a crack. He pulls the cap off a flare, igniting it. He throws the flare out the window, then turns back into his room.

The light from the flare illuminates Peter, who is lounging in the tree outside the window.

INT. THE KITCHEN - CONTINUOUS

John, Edgar, and Alan looking out the window over the sink. WE SEE the flare come down and hit a bush ten feet from the house. It begins to burn.

JOHN/EDGAR/ALAN POV

The bush burning. By its light, WE SEE THREE LITTLE BOYS in various stages of decomposition. Previous victims of the Vampires, called from their graves by Peter.

One of them is clearly recognizable as the seven year old owner of Mr. T. He carries his rotting cat in his little arms.

JOHN/EDGAR/ALAN (O.S.)
Oh, m'God.

JOHN/EDGAR/ALAN

EDGAR
Alan, isn't that Mark?

ALAN
From school..?But he's dead. He was killed...

JOHN
This summer.
(braver than he feels)
Peter's just trying to scare us with these dead kids.

EDGAR
(licking his finger and marking
the air)
Score one for Peter.

ALAN
What now?

JOHN
At least, they can't get in the house.

EDGAR
How do you know?

JOHN
If they could get in the house, they'd
be in the house.

ALAN

Good point.

JOHN

C'mon, let's take the high ground.

INT. THE STAIRS - CONTINUOUS

John, creeping up the stairs.

INT. JOHN'S ROOM - CONTINUOUS

Laddie is on a rampage, trashing the room. He picks up the opaque projector and throws it through the closed window. He pulls a Bic out of his pocket, turns it up to full, and sets fire to a stack of comics.

INT. THE UPSTAIRS HALL - CONTINUOUS

John, creeping toward his room. He gets to the open door, stops, and gasps at the damage and the fire.

INT. JOHN'S ROOM - CONTINUOUS

Laddie turns, sees him, and smiles showing long fangs the color of old ivory. He takes a step forward.

C.U. JOHN'S FACE

Terrified.

INT. THE UPSTAIRS HALL - CONTINUOUS

John does an about face and runs straight into Paul, who picks him up with ease.

PAUL

Where do you think you're going, baby?

JOHN

(wriggling)

Let me go.

PAUL

(calling to Laddie)

Here, play with the baby, but don't kill him. Peter still wants him.

JOHN

(wriggling harder)

Noooooooo!

Paul tosses John.

INT. JOHN'S ROOM - CONTINUOUS

Laddie catches him, but the force of the throw knocks him off balance.

They both fall into the fish tank, knocking it over. The water from the tank puts out the comic book fire. The room fills with steamy smoke.

Laddie is first on his feet. He picks John up by the neck and holds him at face level.

LADDIE

Look what you made me do.

He hurls John across the room. John hits the framed "American Werewolf" poster above his bed, shattering the glass. He falls on the bed amidst a shower of breaking glass.

He's unconscious, as Laddie begins to advance on him.

INT. THE UPSTAIRS HALL - CONTINUOUS

Paul on the hunt, sniffing the air. He sees Michael run across the hall from his room to Wendy's. Paul takes to the air after him.

INT. WENDY'S ROOM - CONTINUOUS

Michael stands by Wendy's vanity. Her perfume bottles are arranged on it.

Paul comes flying in, as Michael picks up the Chanel bottle next to the Nina Ricci flacon. He uncrews the cap and throws the contents in Paul's face.

Nothing.

PAUL

(sniffing the air)
You faggot.

MICHAEL

I'm not the one wearing perfume.

Paul dives for him, smashing all the bottles on the vanity. Michael soars up to the fan and grabs the squirt gun. He aims it at Paul. Paul flies to him, and they grapple for the gun in the air. Paul forces Michael's hand, so the gun is turned and pointing in his face. The gun goes off, squirting Michael in the eyes with garlic juice.

He screams and drops to the floor, Paul still hovering in the air above him. Michael gropes for the bow and arrows hidden under the pillow. He finds them, pulls them out, and draws the bow. Squinting, he tries to aim, as tears of blood course down his cheeks. The string on the bow breaks.

Paul drops to the ground and begins to advance on Michael. He stands over him, baring his fangs, then he leans down over the stricken boy.

Suddenly, a net of crosses is thrown over Paul. He screams, as Michael scrambles out from under him.

Edgar and Alan are in the room. They grin and give Michael the high sign.

The three of them stand and watch, as Paul turns to a mass of blood and pus. He oozes through the gaps in the crosses.

EDGAR

What a mess.

ALAN

Yeah, your mom's gonna kill you.

INT. JOHN'S ROOM - CONTINUOUS

Laddie is slapping John into consciousness.

LADDIE

C'mon, it won't be fun, if you're asleep.

John is coming around, as something knocks Laddie onto the bed next to him. It's Nanook.

JOHN

Nanook!

John flies up above Laddie, who's still on the bed.

JOHN

Nanook, protect.

Nanook jumps on Laddie and growls. John flies into the bathroom, slamming the door behind him, revealing the cross on the closed exit.

INT. THE BATHROOM - CONTINUOUS

John rips his robe off the hook and grabs the holster and dart gun hanging there. He straps the holster to his hip. WE HEAR Nanook yelp, then silence.

John pulls the ring attached to the string over the door.
He stands waiting.

INT. JOHN'S ROOM - CONTINUOUS

The cross dropping off the door, giving Laddie free
access to the bathroom. Laddie starts toward the door.

LADDIE

Your cross fell off, asshole.

INT. THE BATHROOM - CONTINUOUS

Laddie breaks through the closed door, smashing it
to splinters.

JOHN

I know, and you just made my day.

He draws his gun and aims at Laddie, then he deliberately
raises his aim to above Laddie's head.

He fires his dart, puncturing the balloon filled with
holy water above the vampire's head.

Laddie is drenched, he barely has time to scream,
before he melts.

INT. JOHN'S ROOM - CONTINUOUS

John enters.

JOHN

Nanook...Are you okay?

John sees his dog lying on the bed and rushes to him.
He picks up Nanook's head, and the dog's eyes open.
He wags his tail.

JOHN

Good boy...Good boy.

John picks Nanook up off the bed of broken glass
and lays him on the rug.

JOHN

You stay here. Good boy...Stay.

Nanook weakly wags his tail.

INT. THE UPSTAIRS HALL - CONTINUOUS

John enters from his room, as Michael, Edgar, and Alan
enter from Wendy's. They regard one another for a
moment, then Edgar and Alan begin jumping up and down.

EDGAR/ALAN

We won...We won!!!

ALAN

Wasn't it awesome when that vampire turned to dust?

EDGAR

And their hearts are so tender.

MICHAEL

We won!

JOHN

Hang on. Hang on. Did anyone kill Peter?

ALAN

Not me.

EDGAR

Me either.

MICHAEL

I thought you killed him, John.

JOHN

Well, I didn't.

MICHAEL

So, I guess we didn't win yet.

JOHN

Good guess.

ALAN

What now?

JOHN

We've got to find Peter.

ALAN

We'll split up.

EDGAR

Alan and I will take the downstairs.

ALAN

You guys take the upstairs.

They split before John can say...

JOHN

I don't think, that's a good idea.

MICHAEL

I'll look in mom's room, you check our rooms.

Michael splits before John can say...

JOHN

I really don't think this is a good idea.

John sighs and goes in his room.

INT. THE REC ROOM - CONTINUOUS

Edgar creeping around the sofa, eyes peeled, squirt gun drawn.

INT. JOHN'S ROOM - CONTINUOUS

John crossing to the bathroom, as Nanook whimpers.
John is carrying a stake.

JOHN

It's okay, Nanook, you're safe now.

INT. WENDY'S ROOM - CONTINUOUS

Michael scanning the room.

INT. MICHAEL'S ROOM - CONTINUOUS

John enters from the bathroom. The window is wide open, the curtains fluttering in the breeze. The room appears to be empty. John crosses to Michael's closet and opens it.

Before he can scream, Peter grabs him, putting a hand over his mouth. He drags John to the open window and flies out with him to the tree.

John is powerless, as Peter prepares to feed.

INT. THE UPSTAIRS HALL - CONTINUOUS

Michael enters from Wendy's room.

MICHAEL

(whispering)

John...

There is no response. Michael goes to the door of his room.

INT. MICHAEL'S ROOM - CONTINUOUS

Michael enters and stands stock still.

MICHAEL'S POV

Through his window he sees his brother being held by Peter in the tree. John drops his stake.

MICHAEL

Without thinking, he flies out the window.

EXT. THE TREE - CONTINUOUS

Michael comes hurtling out the window at Peter. He knocks John out of Peter's arms, and John begins to plummet.

MICHAEL

(yelling)

John, remember, you can fly.

John pulls out in time to avoid hitting the ground.

Edgar and Alan come running out of the garage, as the dead boys begin to draw close. There are seven in all, a dead children's crusade.

John hovers a few feet off the ground.

JOHN

Quick. Hold up a cross.

EDGAR

I don't have one.

ALAN

Me either.

John flies past them and into the garage, as the dead children begin to surround Edgar and Alan.

MICHAEL/PETER

They are both hovering near the tree. Peter grins, baring his fangs.

PETER

Okay, Michael, I guess you're first.

JOHN

He comes flying around the front of the house, holding the net of crosses that killed Paul.

JOHN'S POV

Down below, Edgar and Alan are completely surrounded by the children of the night.

JOHN

He drops the net.

EDGAR/ALAN

It lands, covering them. The undead children scream and back away, as John lands and gets under the net.

THE SKY

Peter arcs up high and dive bombs towards Michael, who gets out of his way just in time. Peter crashes through some branches, as though they were twigs, raining them on John, Edgar, and Alan below.

Peter wheels, as Michael curls himself into a ball and launches himself at him. He hits Peter, but it's like hitting a brick wall.

Michael falls to earth, stunned, as Peter prepares to dive. John leaves the shelter of the net, picks up the stake, runs to his brother and hands it to him. Michael shakes his head to clear it, as Peter comes in low. Michael takes off, and John is knocked to the ground. Edgar and Alan run to him and pull him under the net.

Michael soars high, turns, and gets a bead on Peter. He drops down on him from above and makes a stab at piercing Peter's back. He misses, and Peter flies above him.

Peter grabs the stake in one hand and Michael's arm in the other. He hurls Michael into his room through the open window.

A beat, then Michael appears at the window looking dazed. He take a deep breath and flies out towards Peter.

Peter flies high and executes a cannonball dive, using Michael as the pool. The wind knocked out of him, Michael hits the ground.

The undead children begin to shuffle towards him.

John runs out from the net of crosses and over to him. Edgar and Alan follow, still under the net

JOHN

Are you okay?

Michael doesn't answer, John grabs the stake from him.

JOHN

Edgar, Alan, protect him.

They catch up and cover him, before the undead children can move in.

John takes off, as Michael begins to stir.

MICHAEL

Where's John?

Edgar points up.

MICHAEL'S POV

His little brother, stake in hand, flying up to meet Peter.

MICHAEL

He scrambles out from under the net and takes off. He catches John and grabs the stake from him. John is in the air between Peter and Michael. Michael shoves him to one side and faces Peter.

PETER

No, Michael. Not me, him.

Michael stares at Peter, unable to tear his eyes away from the vampire's gaze.

PETER

You belong to me. My blood flows in your veins. Take him, drink his life.

Michael turns to his brother. He flies at him. John flies backwards, until he is trapped against the side of the house. Michael continues advancing.

JOHN

No, Michael.

Michael keeps coming.

JOHN

My blood's in your veins, too.

Michael bares his teeth, showing a faint suggestion of fangs. They glimmer in the moonlight.

JOHN

Mom's blood, too, Michael. You're her son, you've got her blood.

This snaps Michael out of it.

MICHAEL

John, get outta here before I kill you.

John flies away, as Michael turns to face Peter.

Peter waits until Michael is ready to strike, then strikes first with a martial arts maneuver. Michael is kicked in the ribs and drops back.

He charges, and Peter parries with another ninja move, getting Michael in the arm.

Michael goes in again, as Peter turns away in disdain. Michael charges, and Peter blocks with a backhand, as Nanook comes sailing out of Michael's window. Peter hits Nanook, giving Michael a clean opening to drive the stake through his heart.

Michael's hand and the stake go clean through. The scene is lit fully in the glare of headlights coming up the drive.

Peter explodes, showering sparks on the undead children. They fall, unanimated corpses, that they are.

Michael, the magic broken, falls like a stone, he grabs for the branch of the tree outside his window. It holds for a second, then breaks.

He hits the ground. Wendy comes running to him. She kneels beside him, as John and the twins join them.

WENDY

(cradling Michael's head)

Michael, sweetheart, are you hurt? Of course, you're hurt. You just fell out of a tree. John, quick, call an ambulance.

(to Edgar and Alan)

Who are you? Never mind. Michael, sweetheart, are you okay? John, call an ambulance this second.

John reluctantly leaves the scene.

WENDY

Michael, just stay calm, I'm here now. Everything's okay...

Wendy looks around, and begins to take some stock of the damage.

WENDY

Sweetheart, can you talk?

Michael nods.

WENDY

Tell your mom what happened. Mommy will love you no matter what you did. Just tell her the truth.

INT. THE MOVIE THEATRE

ON SCREEN

"The End"

The lights come up, and WE SEE Wendy, Michael, John, Edgar, and Alan in their seats. THE AUDIENCE begins to exit around them. John reaches under his seat and hands Michael a pair of crutches.

WENDY

I almost forgot, I have some good news for you guys.

MICHAEL

Nanook's cast comes off before mine.

WENDY

How'd you guess?

They get up and file out, Michael hobbling a bit behind with John.

JOHN

Will you hurry up. I'm hungry.

MICHAEL

Will you quit over-amping. It's called Pizza Hut, because they don't run out of pizza.

EXT. THE MOVIE THEATRE - NIGHT

Wendy, Edgar, and Alan come out. Max is leaning against the ticket booth.

To one side is a GROUP OF KIDS Michael's age, including a COUPLE OF CUTE GIRLS.

MAX

Ah, the beautiful mommie and the Fearless Vampire Killers.

EDGAR/ALAN

Gee, thanks.

MAX

(to Wendy)
How'd it go today?

WENDY

The insurance company had to concede that vampire vandalism isn't an Act Of God. They're gonna pay up.

MAX

Pizza with everything, on me.

Michael and John join them.

MAX

Michael, how's the leg?

MICHAEL

Itches.

A CUTE GIRL detaches herself from the group of kids and comes over to them.

GIRL

Hi, Michael.

MICHAEL

Hi...

GIRL

Wanna come with us? We're going out for sushi.

MICHAEL

Sure...Mom?

WENDY

Okay by me.

The Girl and Michael join the group of kids, as Wendy, John, Max, Edgar, and Alan begin to walk away.

JOHN

Yech. Raw fish.

EDGAR

Double yech.

JOHN

And with a girl.

ALAN

Triple yech.

JOHN

Mom, you know what I think?

WENDY

What?

JOHN

I think, Michael's growing up.

FIN

(a person from Finland)